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JEWELRY ▪ DESIGN ▪ METAL ARTS

FALL 2005

25 YEARS

volume 25 number 5
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Unknown Treasures

In Praise of Ornament

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(left to right, top to bottom)

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SPECIAL 25th ANNIVERSARY EDITION
FALL 2005
METALSMITH VOL 25 NO 5

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counterclockwise from top
Joe Wood
"Lumpy" Red Bracelet, 2000 (detail)
enamel powder and epoxy resin on
Z402 print from CAD & silver
2 x 4 1/2 x 4 1/2"
Photo: Dean Powell

Basin for an ewer (detail)
Alto Perú, ca. 1735
silver, repoussé and chased, with
burnished punchwork
diameter 14"

Vera Siemund
Neckpiece, 2003 (detail)
enameled copper, silver, glass
center piece: 4 3/4 x 3"

cover
Vera Siemund
Shadows (neckpiece), 2003
iron/steel, enamel
length approx 14"

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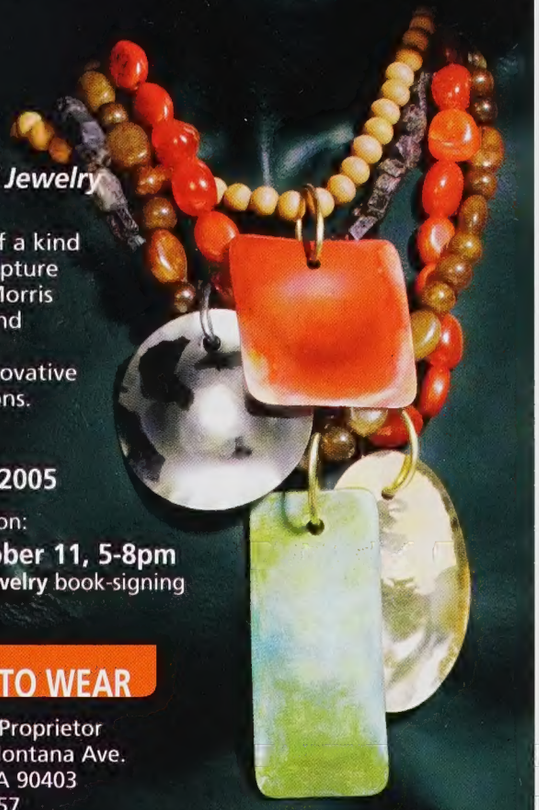

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FROM THE EDITOR

SUZANNE RAMLJAK

SILVER ANNIVERSARY ISSUE

Anniversaries are the perfect opportunity to look back and ahead, to ponder past deeds and to project new desires into the future. For this 25th birthday edition of *Metalsmith*, we indulge in such reflections, with editorial that is both retrospective and future oriented. Our special "Forum" section gathers related musings from seven individuals who have been closely involved with the magazine's evolution.

Befitting a silver anniversary, there is an article on the distinctive art of Andean silversmiths under three centuries of Spanish rule. Alongside this historical account is the second part of our forward-looking series on the artistic potential of digital technologies. And in "An Argument for Ornament," writer Toni Greenbaum looks at the revived interest in historical ornament as manifest in Vera Siemund's jewelry, which graces our cover. Together these features span millennia and scope out the rich terrain that lies beneath the metalsmithing banner.

The range of work in this issue is a mere slice of the diversity covered in the magazine's past 100 issues. Over the years we've explored everything from doorknobs to cameos to armor to fish forks, and showcased works in every conceivable material. It's been a quarter century of thrilling creation, an excitement that is partially captured in our overview of fall *Metalsmith* covers

The magazine's vibrant history has closely paralleled the dynamism and strength of metalsmithing itself. *Metalsmith* has quadrupled its paid readership and continues to attract many more newsstand readers each year. This success is completely dependent on the vitality of the field; without high-quality work there wouldn't be engaging editorial content. So here's wishing a very "Happy Anniversary" to *Metalsmith* magazine and to all practicing metalsmiths everywhere....

SR

METALSMITH

a publication of SNAG, the organization for jewelers, designers and metalsmiths

***Metalsmith's* mission is to document, analyze, and promote excellence in jewelry and metalworking.**

Editor Suzanne Ramljak
Copy Editor Kate Daly
Graphic Design Ted Studios, Inc.
Production Coordinator Dana Singer

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1300 Iroquois Avenue, #160
Naperville, Illinois 60563
(630) 778-METL (6385), FAX (630) 416-3333
info@snagmetalsmith.org

Claims for missing issues are accepted only if received within three months.

Executive Director
Dana Singer
(541) 607-9147
DSinger@SNAGmetalsmith.org

Advertising
Jean Savarese
(413) 585-8478 FAX (413) 585-8430
advertising@snagmetalsmith.org

Editorial
Suzanne Ramljak
22 Rockwell Road
Bethel, Connecticut 06801
(203) 792-5599 FAX (203) 792-5588
metalsmitheditor@mindspring.com

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James Binnion Metal Arts
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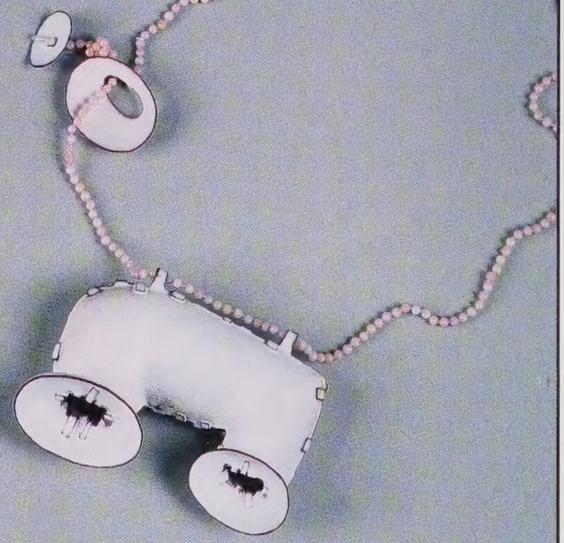

Mirjam Hiller, necklace 2005, copper, enamel, rosequartz

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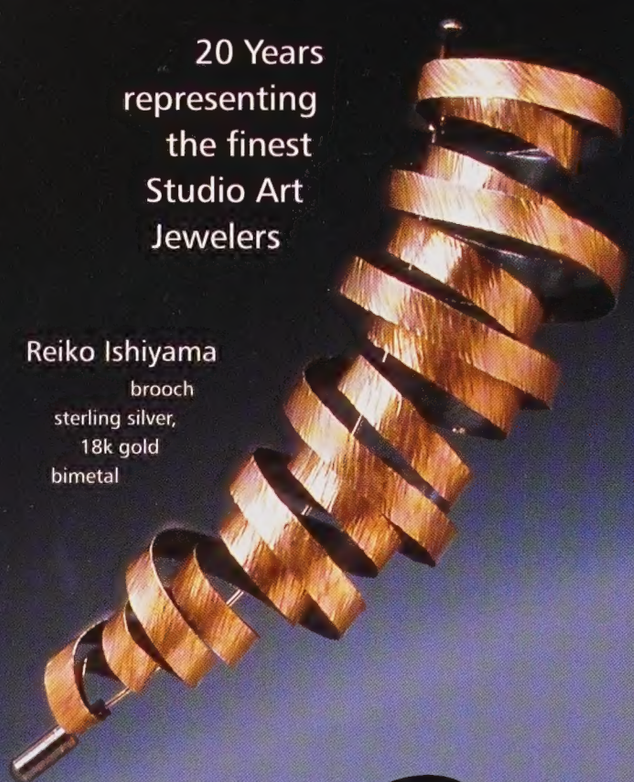

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EXHIBITION IN PRINT 2006

CALL FOR ENTRIES

Metalsmith, the award-winning publication of the Society of North American Goldsmiths (SNAG), the organization for jewelers, designers, and metalsmiths, is soliciting images of recent work in metalsmithing and jewelry to be juried for inclusion in its annual publication, "Exhibition in Print."

Approximately 40 artists will be selected for the publication, which will include four-color reproductions of artists' work, as well as statements and biographical information. Also featured will be an essay placing the works within a broader context by juror Dr. Elizabeth Goring, Curator of Modern Jewellery Collection, The National Museums of Scotland.

All jewelers, designers and metalsmiths, including students, are eligible and encouraged to apply and need not reside in the United States. All work must be original and produced within the last two years (2004 or later).

Applicants are encouraged, but not required, to apply with images that have not been widely circulated in *Metalsmith* or other publications.

The entry fee, made payable to SNAG in U.S. funds, is $20 for SNAG members and $30 for non-members. To become a member of SNAG, please see entry form.

The submission of a signed entry form will indicate your permission for *Metalsmith* and/or SNAG to retain, duplicate, and publish images of your work, and your agreement to the terms and conditions set forth in this prospectus.

All photographic material submitted will be retained by *Metalsmith* and SNAG for archival, research and educational purposes, and as an editorial resource for *Metalsmith*.

To obtain additional entry forms or membership information, send SASE to:
Diane Falkenhagen
Exhibition in Print 2006
9500 Jamaica Beach
Galveston, Texas 77554

Or download the entry form at www.snagmetalsmith.org

Please share this prospectus and entry form. All forms may be duplicated.

WHAT TO SUBMIT

The exhibition will be juried from 35mm color slides or digital images on CD. Each artist must submit 5 images (detail views are acceptable but the total number of images submitted, including details, must equal 5).

Slides:

Slides must be of professional quality and mounted in standard 2 x 2" cardboard or plastic mounts, without loose labels or tape. During the jurying all five slides will be projected simultaneously. Slides should be labeled with the following:

- ❑ artist's name
- ❑ title of work
- ❑ dimensions of work (height x width x depth)
- ❑ materials
- ❑ year of completion
- ❑ an "up" arrow in the top right hand corner on the front side
- ❑ a number corresponding to information supplied on entry form

Digital Entries:

Entries on CD must be PC compatible and formatted to be read on any computer as jpegs (with file extension .jpg). Each digital image file should be named using a combination of the artist's last name and the corresponding image number from the entry form (for example: Smith1.jpg, Smith2.jpg, etc.). File dimensions should be no smaller than 640 x 480 pixels and no larger than 3000 x 2000 pixels, saved at maximum quality settings. The CD should be labeled with the artist's name and include a separate file (in MS Word or PDF format) containing the same information requested for slide entries above.

GUIDELINES

In the space provided on the entry form, **specify the category** that best describes the work you are submitting. Only one category may be selected. For example, if you enter a series of one-of-a-kind enamel brooches, you should apply under either "enamel" or "jewelry." If, however, you choose to apply with work that falls into more than one category (e.g., two brooches and three teapots), you may apply under the heading "multiple categories." These categories are for jurying purposes only, and every category may not be represented in the publication.

Please include a one-page resume and a typed artist's statement of no more than 125 words. Statements may be printed in the publication, but only those statements of 125 words or less. The statement should relate to the work shown in your slides. Statements may be read during the jurying process.

Entries must be postmarked by Monday, January 9, 2005.

Incomplete or non-conforming entries will not be considered. Entry materials will not be returned.

Include a stamped, self-addressed business-sized envelope (#10) for purposes of notification (U.S. applicants only).

Notifications of acceptance and rejection will be sent by April 28, 2006. Phone calls regarding entry status cannot be accepted.

JURORS

Jurors for "Exhibition in Print 2006" were chosen to represent a wide professional spectrum in the field of contemporary metalwork.

Dr. Elizabeth Goring, Curator of Modern Jewellery Collection, The National Museums of Scotland
Jo Lauria, Independent Curator and Museum Consultant; former Decorative Arts Curator, Los Angeles County Museum of Art
Myra Mimlitsch-Gray, Professor of Art, Metal Program, State University of New York at New Paltz

METALSMITH

EXHIBITION IN PRINT 2006

ENTRY FORM

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Entry Category

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holloware
housewares
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jewelry
precious jewelry (primarily precious metal and gems)
production jewelry
liturgical objects
multiple categories
other: _____

Checklist *Incomplete or non-conforming entries will not be considered.*

- ❑ Five labeled and numbered slides or images on CD
- ❑ Completely filled-out and signed entry form
- ❑ 125 word maximum **typed** artist statement
- ❑ One-page resume
- ❑ Self-addressed, stamped, business-size envelope (#10) if notification by mail is desired
- ❑ Entry fee **payable to SNAG**, in U.S. funds (check one category)
  - ❑ SNAG Member $20
  - ❑ Non-Member $30
  - ❑ New SNAG Member (select one from the following)

If you are joining SNAG at this time, please check the membership category below and be sure to include your membership fee along with your $20 SNAG member entry fee.

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Calendar:

January 9, 2006	**Postmark deadline for entries**
February, 2006	Jurying
April 28, 2006	Notifications sent
August, 2006	"Exhibition in Print 2006" is mailed and available on newsstands

SLIDE DESCRIPTIONS

Please print or type

Image 1

Title

Object (i.e., teapot, bracelet, etc.)

H: W: D:

Dimensions

Materials

Date Photographer

Image 2

Title

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Image 3

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Image 4

Title

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Dimensions

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Date Photographer

Image 5

Title

Object (i.e., teapot, bracelet, etc.)

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Dimensions

Materials

Date Photographer

Please keep a photocopy of the signed and dated entry form for your records.

I grant *Metalsmith* and SNAG the right to retain, publish and duplicate any and all images and text submitted herewith, including the use of images on the SNAG/*Metalsmith* website. I agree to all conditions of this prospectus.

Signature Date

Mark Grgurich

18K Yellow, Australian Boulder Opals, Star Sapphires
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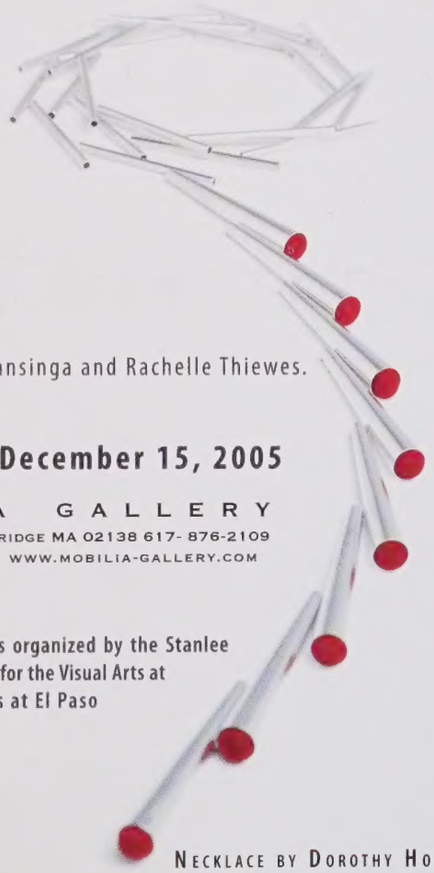

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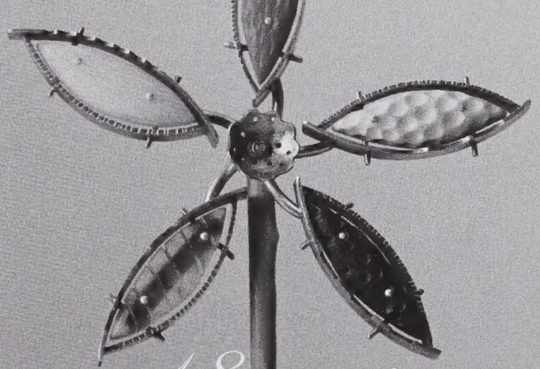

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still
Jewellery by Rian de Jong

Images, top to bottom
Margaret West, Carlier Makigawa, Rian de Jong, Ruudt Peters

Partners with JMGA-NSW Inc.
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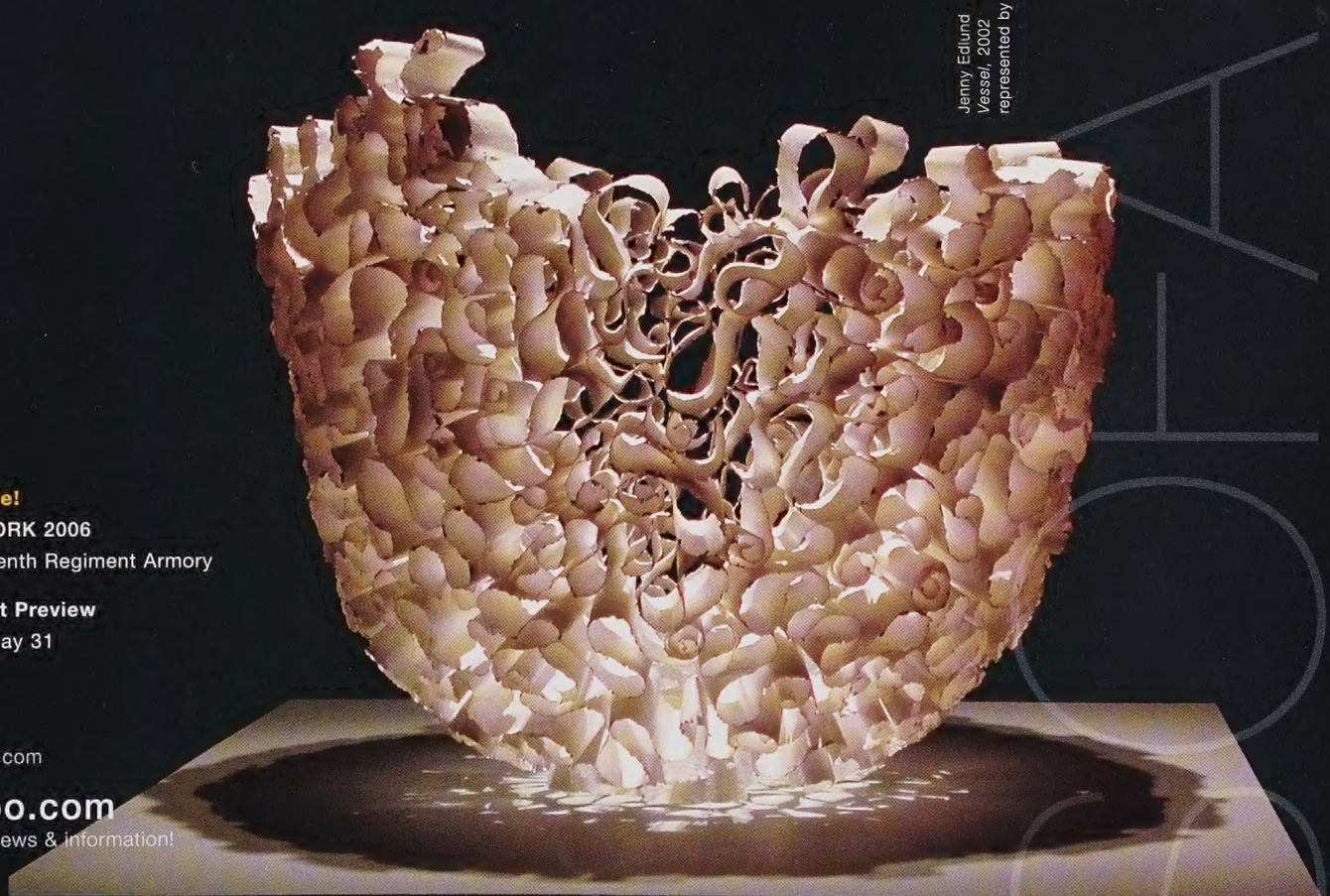

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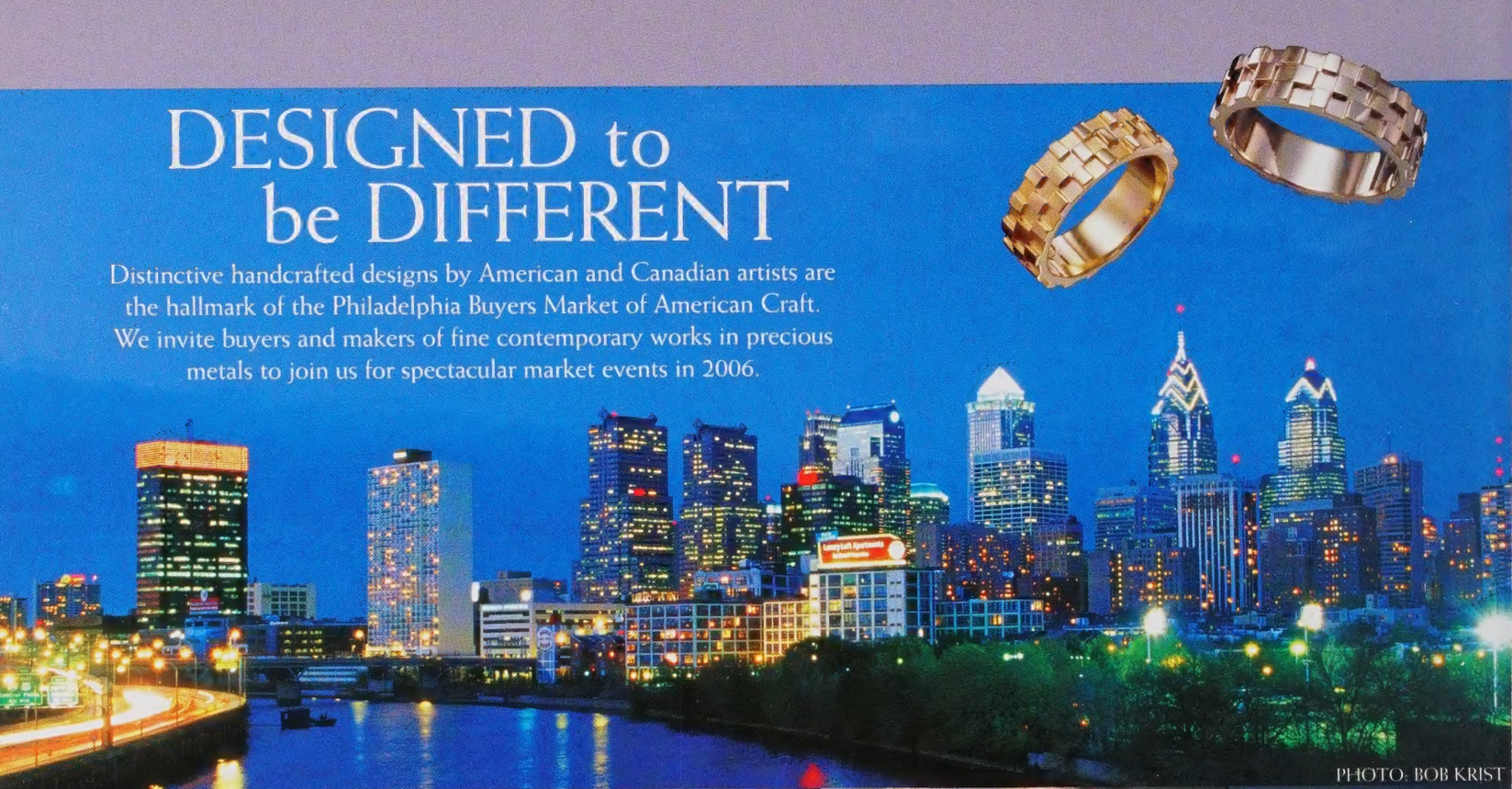

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Top: Dawes Design; Top Row: Carol Ackerman Designs, Magick, Marie Scarpa Designs, Van De Lune; Bottom Row: Maija Neimanis, Gabriel D. Ofiesh, Krespi Studios

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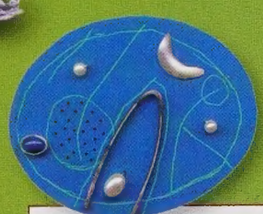

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Masterpieces of American Jewelry

Judith Price, photography by Zane White

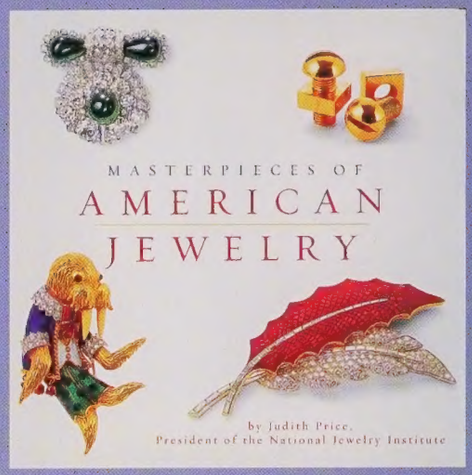
Running Press, 2004

Seaman Schepps: A Century of New York Jewelry Design

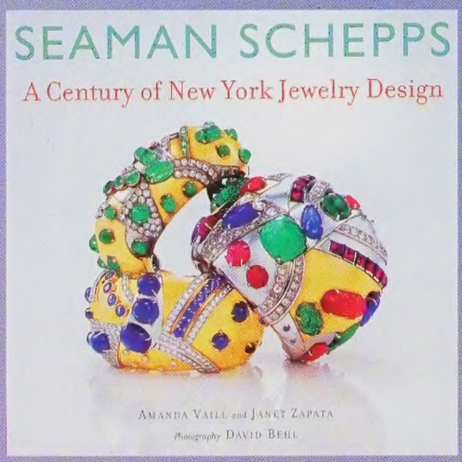
Amanda Vaill and Janet Zapata, photography by David Behl

The Vendome Press, 2004

by Andrea DiNoto



An exhibition catalogue allows us to own what is essentially an ephemeral experience in a concrete way. At best, it documents the works, on view for a limited time, with photographs and offers insightful scholarly essays that add to our understanding of what we've seen. In the case of two elaborate jewelry shows held in New York museums in 2004-2005, lavish catalogues enhance the after-show experience in varying degrees. Both are glossy, hardcover, coffee-table books filled with full-color photographs of jewels that are "American" either by virtue of the nationality of the creator, or for having been made here and/or produced by designers and jewel houses that have become household names in our luxury market. The native-born Seaman Schepps is the single subject of one show and book, while Tiffany's, Van Cleef & Arpels, and Cartier are among the glittering names whose works are included in the other. In both instances, the exhibitions were worth seeing by anyone passionate about jewelry and its history in America; and both were beautifully mounted in dramatically different ways.



"Masterpieces of American Jewelry" was presented, somewhat surprisingly, at the American Folk Art Museum, which characterized its participation as "host" for what was clearly not folk art, save for a few pieces of Early American jewelry that featured naïve painting on ivory. Undoubtedly, "Masterpieces" came to this venue through the offices of the museum's chairman, Ralph Esmerian, whose magnificent gift of his personal folk art collection to the museum was presented at the new building's 2001 inaugural show "American Radiance." Mr. Esmerian is a fourth-generation gem dealer and noted jewelry collector who has lent important pieces to many jewelry shows here and abroad over the years. Additionally, he is vice chairman of the newly formed National Jewelry Institute, a nonprofit organization dedicated to "the preservation of and education about fine jewelry." "Masterpieces" is the first of the Institute's exhibitions, and (as long as you don't count the entire category of American art jewelry) the first dedicated exclusively to American jewelry. (This show also seems to be an opening shot across the bow of the formidable American Society of Jewelry Historians, founded in 1986 with much the same mission, whose membership includes many of the country's leading dealers and experts in antique jewelry.) While one could carp at the idea of the American Folk Art Museum allowing itself to be used to promote its chairman's pet cause, "Masterpieces" offered too many delights (over 200) to be ignored. Organized around the themes of *Americana*, *Nature*, *Humor*, *Pastimes*, and *High Style*, the exhibition celebrated the American values of patriotism and love of nature; humor and popular culture; and love of glamour and celebrity. With pieces both high and low spanning over a hundred years—from 1812 to 1990—the show included Alexander Calder's witty tiara and necklace formed, ironically, of flat brass wire; Tiffany's exquisite and rarely seen enameled, botanically accurate orchid jewels from the 1890s; Raymond C. Yard's amusing diamond-encrusted bunny waiter pins and Paul Flato's gold *Nuts and Bolts* cufflinks, both made in the forties; Verdura's diamond-trimmed scallop shell *Lion's Paw* brooch, "American" by virtue of having been made for socialite Millicent Rogers, one guesses; a New York Yankees 1928 Hamilton watch; Van Cleef & Arpels' jeweled ballerina brooches inspired by the friendship between New York City Ballet choreographer George Balanchine and Claude Arpels, and also that company's famed invisibly set jewels; Cartier's comic character Disney charm bracelets; and, the ultimate piece of high kitsch, Jean Schlumberger's *Crown of Thorns* brooch, complete with pavéd ribbons hanging daintily off the thorns. Objects were organized by category in vertical window-like cases with sills that held informative captions, so it was dismaying to discover that the catalog

is amateurishly written, with only cursory texts. It would seem to be a public relations effort, as the author, Judith Price, who is president of the National Jewelry Institute, announces her position across both the cover and title page. The book captions, which might have usefully repeated the serviceable display captions, instead often mangle them. For example, a bejeweled Tiffany *Flag Brooch* is identified nonsensically in the book as *Patriotic Flag*, with no size given, even though the museum caption notes that "the boldness of its size" distinguishes the piece. Another photo of a roughly one-inch-square nineteenth-century brooch is described by the museum as "watercolor on ivory set in gold" with the symbolism of clasped hands and dove explained; but the book tells us awkwardly that this is "watercolor on ivory set in metal pin." Evidently, no editor was enlisted to catch such gaffes. On the positive side, the excellent photographs by Zane White (who does not rate a line on either the cover or the title page) show the jewelry to great effect, and make the book a valuable visual record of the show, although the book's design includes super-enlargements that often give a mistaken idea of a jewel's delicacy, important since much American jewelry from the nineteenth through the mid-twentieth centuries reflected European prototypes in its formality and refinement. Like the show, the book includes breezily written sidebars on 11 twentieth-century women of style, including Clare Booth Luce, the Duchess of Windsor, Millicent Rogers, Jackie Kennedy Onassis, Loretta Young, Grace Kelly, Georgia O'Keefe, and Joan Crawford, noting the kind of lavish jewelry each preferred; and a closing chapter, "Hollywood Sparkle," is in fact an interview with the celebrity-hound journalist Dominick Dunne, who recalls who wore what jewels at glamorous Hollywood parties in the 1950s and 1960s. How American is that?

Across the street, at the Museum of Arts & Design, a show devoted entirely to the New York jeweler Seaman Schepps celebrated the American values of over-the-topness and self-invention—values upon which Schepps, who grew up in a Lower East Side tenement and had no formal training in jewelry design, built his considerable reputation and fortune. Born in 1881, Schepps lived out the American dream, knocking around from New York to Los Angeles to San Francisco working at various jobs and eventually opening a small business in art and antiques, making a few pieces of jewelry on the side. He moved back to New York with his family in 1920, anxious to be part of the city's cosmopolitan social and artistic worlds. On trips to Paris, he witnessed the new, pared-down style of Coco Chanel, was impressed by the monochromatic jewelry of Suzanne Belperron and the gems of Boucheron, and generally absorbed the new art that filled the museums. In her introductory catalog essay, Schepps's granddaughter Amanda Vaill writes that Schepps was impressed with "the Orientalist décor of the Ballets Russes...the vivid colors of Matisse, the inspired and unexpected collages of Braque and Picasso, and the whimsy of the Dadaists." She fondly traces her grandfather's rise as he moved from various locations to the company's current address at 485 Park Avenue. He was a Modernist by instinct in that he took an assemblage approach to design, mixing colored cabochon, faceted and carved stones of all qualities in bolder-than-bold pieces that often also incorporated non-precious materials and found objects—Schepps once famously linked antique snuff bottles together to make a bracelet. Chic, independent women of all stripes loved the unconventional look of Schepps's pieces (notably his signature jewel—the embellished turbo snail shell earring or brooch), which the museum displayed in an immense wall grid and in 54 pedestals designed by Lella and Massimo Vignelli. The grid efficiently pulled together period fashion ads, renderings, molds, correspondence, raw materials, and jewels to illustrate Schepps's process and influence on fashion, while the pedestals each held one or more jewels that rested dramatically on back-lit surfaces. The show's splendid catalog functions much the same way, allowing us to look down into big, square pages glowing with Schepps's often outrageous designs, many made from cabochons the color and size of gumdrops. Captions are clearly descriptive, indicating dates but not sizes. The text by jewelry historian Janet Zapata discusses Schepps's design by material (colored gemstones; diamond, pearl, and precious gemstone jewelry) and type (whimsical jewelry and natural materials). Zapata's essay incorporates company history and amusing anecdotes, such as the now legendary account of how Schepps's mother named him, optimistically, for the Seaman's bank, whose sign was visible from her maternity ward window. There's lots of overlap, as one would expect, and the concluding chapter on Schepps's legacy brings the story up to date with new and revival designs by the company's current owners. For Schepps enthusiasts, whether longtime or newly minted, it's encouraging to know that you can still buy turbo earclips, the classic ebony and diamond link bracelet, or one of the famous carved gemstone animal brooches that have endeared the designer to three generations of fans. And, of course, Schepps's early pieces are a staple of the secondary market—auctions and dealers in vintage jewelry.

Taken together, these catalogues demonstrate how American fine-jewelry design has evolved from classically refined European styling to something highly individual, improvisatory, and yes, even ironic. ✠

Andrea DiNoto is a New York-based writer specializing in decorative arts and design.

Still Second Class?

by Bruce Metcalf

This article revisits Bruce Metcalf's essay, "Crafts: Second Class Citizens?" published in the very first issue of *Metalsmith*. Now, 25 years later, the author looks back and reflects on what has changed and what has remained the same in the field.

It can be embarrassing to reread one's old writing. Some of it makes you cringe. In my 1980 essay, "Second Class Citizens," I equated aesthetics and art criticism, which is hardly true. I centered my definition of craft on medium, process, and function. Today, I would add history to that list, and I would replace function with a broader idea that points to traditional formats, rather than utility. Otherwise, I find the article a fair description of the condition of craft at the time.

"Second Class Citizens" was an analysis of why craft had been relegated to the margins of the art world. Since then, things have changed. The 2004 Whitney Biennial featured the work of Judith Schaecter and Anne Wilson, who both use craft materials and technologies unapologetically. Josiah McElheny's installations were included in the 2002 Biennial. Reviews of artists in craft mediums appear regularly in *Art in America*. At the Houston Museum of Fine Arts, jewelry from the Helen Williams Drutt Collection is exhibited alongside painting and sculpture in theme shows. The new generation of curators and writers coming up through the ranks do not share the prejudices of their seniors. However, the top prices for fine art remain much higher than those for craft. You could say that craft is now the poverty-stricken little sister of art rather than a second-class citizen. Still, that's progress.

Many younger craft practitioners are totally at ease with the strategies of conceptual art, and incorporate that way of thinking effortlessly into their work. While little of this work is recognized in major art world circles, it demonstrates that the marriage of art and craft has produced viable offspring, many of which speak a dialect of craft. In metalsmithing, my favorite among these is Myra Mimlitsch-Gray, who continues to produce holloware that is intelligent, well-made, and even useful. Her context is emphatically craft, but her thought process is very much informed by conceptual art and Postmodern theory. Such work would have been unthinkable 25 years ago. Mimlitsch-Gray's work is a fusion of traditional craft practice and contemporary art, and it's work like hers that stands the best chance of finally being recognized as "art" in the fullest sense.

Back in 1980, my fondest desire was to see all craft recognized as art: to see jewelry next to paintings in art galleries; to see clay pots accorded the same status as installations in museums; to know that every curator in the country takes weaving just as seriously as performance. Over the years, I have come to think that there are certain kinds of craft that simply are not art in any meaningful sense. To cram them into the same box as art is to radically misinterpret them. The same is true of design.

I visualize the three fields (craft, design, and art) as partially overlapping. Some craft is also art (or should be, in a perfect world), but some craft is just craft. That is to say, art is a distinct category of ideas and objects and phenomena, all very interesting in its own right – *but so is craft*. I now believe that craft has its own distinct identity, and to submerge that identity within art would be to erase it. In other words, I think some craft properly belongs in its own category, and should never be interpreted as a kind of art.

From my study of craft history, I have come to believe that craft as we know it is a recent invention. In the 1860s, William Morris imagined a new decorative art (as craft was called back then) that would embody certain virtues: it would be made by hand, it would be beautiful, and it would be accessible to all. These three virtues were the basic aspirations of the entire Arts and Crafts movement. But the movement sputtered out after the First World War. In one of the great ironies of history, Morris's vision of "art for all" became a clarion call for the Bauhaus. His vision was taken up by industrial designers, many of them true believers in the power of mass-production to bring good design to the common people. The spirit of making beauty accessible to the widest possible audience remains alive in a certain segment of contemporary craft: the women and men who make production craft. These people are the true inheritors of Morris's vision. They preserve his intentions better than anybody else. Similarly, they preserve the distinct identity of craft—the one that remains stubbornly outside of art.

The way I see it, their work doesn't belong in the Whitney Biennial, and it shouldn't be reviewed in *Art in America*. It's not art. The work is too conservative, too comfortable, too concerned with ordinary experience, to fit into the relentlessly progressive model of contemporary art. Its business is familiar beauty, not ceaseless invention. But this is not a bad thing. This kind

of work should be honored and respected—and analyzed—on its own terms. Production craft deserves much more serious attention than it gets. It needs a champion, a present-day William Morris who can speak to the ambitions of production craft, and say exactly why it has an important place in the twenty-first century. Any volunteers?

It's unlikely that anyone will step forward. In "Second Class Citizens," I wrote at length about the Romantic sensibilities of many people in the crafts. Other than a few college teachers and mavericks, most craft practitioners are not skilled writers: they tend to favor the direct experience of making over verbalization. At the time I wrote the article, I did not understand the negative side of the Romantic tendency: craft is afflicted with a profound anti-intellectualism. There are a number of people who distrust all writing, and who find any analysis of craft to be a betrayal of all they hold dear. The worst of them attack any attempt to analyze craft with a zeal that continues to surprise me. While this is not new, the bitterness of such attacks seems to have grown in direct proportion to the amount of critical writing that appears in publications like *Metalsmith*.

One of my chief complaints in "Second Class Citizens" was about the "weak tradition of writing about the crafts." I was partly wrong: both the British and the American Arts and Crafts Movements generated a substantial amount of writing. But I was right when it came to contemporary writing. Luckily, the body of good writing about contemporary craft has grown substantially since 1980. In ceramics, Garth Clark recently published an anthology, and just this year he was awarded the College Art Association's Mather Award for significant critical writing. Dozens of other writers have published monographs on notable craft artists. Over the years, hundreds of catalogs and commentaries about modern craft have appeared. In the crucial area of critical writing, things are looking up.

Another notable shift concerns what I called the "five-year-lag-syndrome." I accused the crafts community of taking up developments in the fine arts too slowly, thus looking like the whole field was behind the curve. But there's no real curve anymore. The visual arts have fragmented and split; there's no identifiable avant-garde. Artists return to styles and ideas developed decades ago, finding rich veins for exploration. The notion of a single movement dominating the scene is obsolete. Plus, Postmodernism permitted a mix-and-match sensibility that treats all forms and movements as interchangeable parts, to be combined at will. In this atmosphere, it's nearly impossible to lag behind. Everybody is even because nobody is in the lead.

Still, there's one aspect of the crafts that hasn't changed much. In 1980, I wrote, "Why don't we speak about the crafts as having distinctive ideas and attitudes that separate them from painting and sculpture?" This project has barely been started. For some reason, the British are more interested in speaking to issues that inform all craft practices, and a number of symposia and publications have been devoted to all the craft mediums. But in the U.S., each medium seems to exist inside its own little ghetto, and commentary seems mostly to focus on concerns native to particular mediums. And while that's certainly necessary, it's also extremely important to speak about all the crafts, and to explain why craft is relevant in the twenty-first century.

Why? Because crafts are viewed as a single unit from the outside. From the inside, a weaver might think her craft has nothing whatsoever to do with jewelry. But from the outside, all the mediums appear to be bunched together in craft departments, craft shows, and craft galleries. And this perceived unity is particularly important in the academic community, where all the crafts must justify their continued presence. Deans, presidents and boards want to know: why are we still teaching crafts? What's the point? And the field's failure to present a cogent defense for its existence as an academic discipline has resulted in the closure and shrinkage of many programs nationwide. Like it or not, college programs create the future health and prosperity for all the crafts. Most young practitioners get introduced to their crafts in a college course, and many future customers get their first taste of handmade objects there, too. If a persuasive argument for *all* the crafts cannot be mounted, then *all* the crafts will suffer.

The justification for teaching craft at the college level used to depend on two arguments that evolved during the Arts and Crafts movement. One argument held that all the visual arts were equal, and that any craft practice was the equivalent of painting or sculpture. The other argument held that handwork developed a balanced character, and both mind and body should be equally nurtured. For different reasons, both arguments have failed. Contrast the condition of craft education on campus with the status of intercollegiate and intramural sports, and you'll see the impact of that failure.

As far as I can tell, the argument for craft must focus on those "distinctive ideas and attitudes" that belong to craft alone. If a college administrator can be persuaded that craft offers something unique unto itself, is important to the larger culture, and is sophisticated enough to merit study at the highest level, then the field will survive. If not, the crafts will diminish, and we will become the buggy-whip makers of the twenty-first century.

Looking back, looking ahead, I see reasons for both optimism and pessimism. I suppose I would have said exactly the same thing in 1980. On the whole, things are better now. I don't have to wear shades to gaze upon the future, but at least I can be modestly optimistic. ✠

Bruce Metcalf is a jeweler and writer who lives near Philadelphia. He is currently working on a history of twentieth-century studio craft in America, with co-author Janet Koplos.

The 92nd Street Y

by Marjorie Simon

Jewelry class at the 92nd Street Y, New York, ca. 1960

"The popular conception of an artist is the effeminate, long-haired youth with the dark flowing tie, who, like a heroine in some Victorian novel, swoons and suffers through the pages of an unhappy life. Real artists are not like that."
—YMHA Bulletin, Friday, January 17, 1936

John Cogswell
Elijah's Cup, 1993
sterling silver
(raised and fabricated by hand)
12 1/2 x 5 3/4"
Collection the Jewish Museum, New York; commissioned by the 92nd Street Y

In most places, saying that you studied art at "The Y" doesn't carry much weight. But studying jewelry at the 92nd Street Y in New York City is a different story. As the jewelry studio at the noted cultural institution celebrates its 75th anniversary as part of the Y's art center, it's time to tell the story of this remarkable program and how it grew.

At the turn of the twentieth century, the New York YMHA established the Atlas Athletic Club "with the stated goal of cultivating elite Jewish athletes and helping them gain recognition at a time when other similar clubs were closed to them."[1] Sports were considered a means of assimilation, but these secular German Jews had cultural activities in mind as well.

The YMHA took up residence on Lexington Avenue in 1929. The next year a director was named to the department of "Arts and Crafts" and on Friday, October 17, 1930, the Y Bulletin announced its arts and crafts group, with a "metalcraft" class devoted to non-professionals "willing to try one or more technics and materials." In 1931 the Y Bulletin announced that Speakers would be brought in regarding "theoretical and technical problems associated with crafts work. [The first] will be Mr. Edward Paley of the Brooklyn Ethical Trade School, who will address the group...on the subject of 'The Metal Worker.'"[2] Metalwork, in the 1930s, was seen as a way to make functional objects, such as lamps, for the home.

Under Director of Education William Kolodney the art program quickly became a significant part of the Y's offerings and by 1938 it boasted the largest WPA art program in the U.S. The Y's earliest catalogue, for 1933-34, introduced the arts and crafts class, "metal work, carpentry, leather work, clay modeling, basket weaving, for boys." (Girls and women arrived in 1942.) Activity was greatest during the Depression, and, understandably, declined during World War II.

After the war there was a resurgence of craftwork, as men (and women) sought education supported by the GI Bill and meaningful creative lives outside of work and home, at least partly in the prevailing belief that handwork could heal some of the brutality of wartime. In the 1950s students of the Joseph Bulova School of Watchmaking learned to make and repair watches in a class taught by Albert Feldman, and Charles Martin, author of the 1960 Museum of Modern Art publication *How to Make Modern Jewelry*, taught jewelry-making in 1952.

Prior to the 1970s, classes were devoted to "Jewelry and Metalcraft." The jewelry project was "a simple ring, pin or bracelet in silver, copper, or a combination of the two metals....In Metalcraft, the making of a simple bowl." There was generally only one teacher at a time, and the course description remained virtually unchanged until Uncle Sam inadvertently inspired Thomas Gentille to come to the Y. A graduate of the Cleveland Institute of Art, Gentille was a machine gunner posted in Germany in the 1960s when he read about the Y's poetry center in the *Stars and Stripes*. Settling in New York, he had in mind a jewelry center for serious students, without the lengthy and costly commitment required by universities. When he came on board in the early 1970s, the wooden jewelry benches were shared with children's classes for woodworking (see photo). The steel-legged butcher-block benches he commissioned are still installed in the main studio; air compressors in the basement combined with city gas for the torches. In the dozen years that

Gentille presided over the program he changed it from "Jewelry and Metalcraft" to art jewelry, in part by his prescient invitation, in 1977, of the energetic Robert Ebendorf.

Ebendorf loved the variety of the Y's student population—retired New York City school teachers, young mothers looking for personal time, and emerging artists of all ages whose complicated lives precluded full-time academic enrollment. One unintended gift to the program was Ebendorf's connection to the premier department at SUNY/New Paltz, and during the 1980s and 1990s the Y functioned as a virtual conduit from New Paltz, offering ready employment, excellent studio facilities, and eager students for young artists such as Lisa Gralnick, Pat Flynn, and John Cogswell.

In 1983 the directorship passed to the organized and amiable enameling teacher, Alison Howard-Levy. Her many innovations built esprit de corps with teachers, including a young Enid Kaplan, and in her short tenure she also contributed to the spirited good will that characterizes the jewelry studio's "family" today.

Howard-Levy left an energized program when she convinced John Cogswell to succeed her in 1985, a post he held for the next 11 years. Known as a relentless and passionate promoter of crafts, Cogswell looked to the history of crafts for his pedagogical model. Cogswell saw the Y as the "biggest, earliest, and best place for crafts education in NYC." His mission as director was to promote crafts as a day-to-day entity, to integrate crafts into life, as he saw Europeans do. He thought Americans ought to value crafts more than they did. Cogswell's interest in holloware also resulted in the acquisition of the Tobe Pascher Metalsmithing Workshop from the Jewish Museum, and in the fall of 1988 Bernard Bernstein, Harold Rabinowitz, and the eminent Kurt Matzdorf taught the first class in Judaica, the making of Jewish liturgical and ceremonial objects. This program remains the only one of its kind in the United States.

Following a two-year stint by Shana Kroiz, whose commitment involved commuting weekly from her hometown of Baltimore, current director Jonathan Wahl presides over four studios offering general metal fabrication, enameling, holloware, and Judaica. Anchored by veteran teachers Honey Jeanne Laber and Y "grad" Susan Sloan, the center has more than doubled in size under Wahl's leadership, largely due to the addition of technical courses, such as stone setting, classical goldsmithing, and wax carving. Other innovations include an intensive summer program in collaboration with Empire State College for college and graduate students.

Robert Gilson presides over all as Director of the School of the Arts, which includes programs in visual arts, music, dance, and an arts outreach program in the public schools. Gilson is strongly committed to the Y's core values of excellence in education, inclusiveness, and diversity, and proudly considers the quality of the arts education to be the equal of any academic department, with the exception, of course, of teaching theory.

Jonathan Wahl
Singing Lark Ring, 2005
14k gold, enamel
3/4'x 1/2x 1/2"

In 1972, Thomas Gentille's first year in the jewelry studio, there were four classes. By the spring of 1984 there were 18; today there are 55 per semester. Regular instructors in the 1970s included Gentille, Ebendorf, and Mary Ann Scherr. They were joined in the 1980s by Enid Kaplan, Mary Beth Rozkewicz, David Tisdale, Lisa Gralnick, and John Cogswell in jewelry and design, and Antonia Schwed and Rebekah Laskin in enameling. Visiting artists and workshop instructors now come in from major American and European academic departments.

Studio at the Jewelry Center, the 92nd Street Y, 2005

To be sure, not every student is training to be a studio jeweler; many take classes to enrich their lives and for the relationships that develop in the convivial atmosphere typical of community-based programs. But, without exception, each person connected with the Y has been emphatic about the shared responsibility for maintaining the historic commitment of this extraordinary institution. Their love of making, of metal, and of jewelry is to be communicated to all their students. When asked what he would like his legacy to be, Wahl spoke of creating a sense of "openness" to the rich variety that is jewelrymaking and that is New York City itself. ⧗

Marjorie Simon is a metalsmith and writer based in New Jersey. She was a student at the 92nd Street Y from 1983 to1989 and continues to teach and take workshops there.

[1] See http://www.myjewishlearning.com/history community/Modern/ModernReligionCulture/Sports.htm
[2] 92nd Street Y Catalogue, 1957/58, 13.

Quo Vadis

To mark the occasion of *Metalsmith's* 25th Anniversary, we invited a few individuals who have been closely involved with the magazine to reflect on its past and future course. Participants were asked to address two questions: How would you characterize the evolution of the magazine during the last 25 years? What is your forecast for the future of the field and for the role of *Metalsmith*? The responses that follow reflect a range of views on the magazine's evolution and direction.

Arline Fisch

SNAG Board President, 1983-1985

The first SNAG publication appeared in 1975 and was a simple newsletter called *Gold Dust*. A mere two years later this became a more sophisticated *Goldsmiths Journal* printed on glossy paper and replete with articles, photographs, and technical information, much of it generated by SNAG members. In the fall of 1980 this evolved into a full-fledged magazine called *Metalsmith* with both subscribers and newsstand sales in addition to members of the organization. All of this remarkable evolution was spearheaded by Mark Baldridge, who served as a volunteer editor of all three stages. He functioned as a co-editor of *Metalsmith* with Sarah Bodine until 1985.

The jewelry field seems to be flourishing with more and more practitioners and increasing numbers of publications covering similar topics and artists. Other facets of the metals field are also growing, especially enameling and blacksmithing, both of which have split off into separate organizations with their own publications.

Metalsmith remains the single most important forum for presenting the entire spectrum of current work in metal from production jewelry to tableware to architectural ornamentation. It is imperative that it continues to focus on all aspects of the studio metal community.

Gary S. Griffin

Editorial Advisory Committee, 1982-1988

Chair, Editorial Advisory Committee, 1982-1986

For me, the most visible characteristic of change (or not) in the magazine has been its evolution graphically. Changes in paper stock, typography and layout have kept the magazine evolving. The real question is, when will the present format evolve? The format is essentially unchanged since 1998. Perhaps *Metalsmith* is branding itself, but what about subtle adjustments related to typography, perhaps suggested by content or image. It's essentially sans serif now and exceptionally well designed in terms of format. Metalsmiths evolve to survive, what about *Metalsmith*? Graphic design is content.

Metalworking must evolve or become the reactionary cocktail party immediately before the antique auction. Asserting a progressive position, redefining metalsmithing to include a more diverse studio metalworking practice, *Metalsmith* magazine must lead.

Jamie Bennett

SNAG Board, 1986-88

Editorial Advisory Committee, 1983-85

I believe *Metalsmith*'s shifts have mirrored the growing and changing constituency of SNAG. At the advent of *Metalsmith* the SNAG board's majority as well as the EAC were primarily academics, teaching in art schools and universities. Their interests and issues were reflected in a magazine that was more internalized; they saw themselves (the practitioner) and their past and present students as the primary audience of the magazine. It was after all a professional journal. Editorial was to be done through the lens of the professional and for the professional, i.e. the academically trained and academically inclined metalsmith. I don't believe this objective ever prevailed or actually took hold; there were several stumbling blocks. Finding good writers was not easy; reliance on practitioners as contributors was far too common, resulting in what many believed to be a self-serving and narcissistic environment. There were conflicts between the editorial and business voices of the magazine; deciding which ads went where consumed a remarkable amount of time. That argument became an appropriate metaphor for the larger issue of direction and content. Eventually, a shift occurred away from the more singular needs of the academic practitioner, whose control was soundly argued against by a more practical and democratically evolving SNAG membership.

I do not believe the economic or creative health of the metalsmithing and jewelry field is determined by the health of *Metalsmith*. I do believe, however, that there remains a reciprocal advantage to our mutual healthiness. It is obvious that for *Metalsmith* to survive and be sustained, metalsmithing and jewelry must be in good health. The reverse is not as obvious, but if *Metalsmith* disappeared, it would be interesting to note what we would be missing, what could not be found elsewhere.

I do not think *Metalsmith* will disappear, and I do believe it will continue to respond to the desires of SNAG's membership, which is broad and quite diverse. It does fulfill a niche created by the growth of the studio/shop jeweler and metalsmith. Many of its readers will continue to have pragmatic concerns and interests, but that is not necessarily the opposite of intellectual or artistic objectives. Rigorous scholarship by *Metalsmith* should be a pragmatic objective, how we characterize quality and contribution weighs heavily on how the field is understood and supported by all the players in the world of craft, art, and design.

Donald Friedlich

SNAG Board President, 1999-2001

Editorial Advisory Committee, 1990-95

One vital change to *Metalsmith* has taken place behind the scenes. With the addition of new staff members, the production and management of *Metalsmith* has become increasingly efficient and professional. This has greatly helped the bottom line of the magazine, increased revenue, and allowed for editorial changes such as the growth in the number of pages and the addition of color.

The publication of the Exhibition in Print (EiP) was also a significant development. It allowed *Metalsmith* to highlight many more artists and to document the ongoing history of our field, albeit in a less than complete manner. When our EAC originally developed the idea of the EIP, we hoped the curated issue would draw outside curators and that an entire

issue of *Metalsmith* focused on one theme or concept would encourage more in-depth critical writing.

While the curated EiP has been a very positive addition to the magazine, I don't feel it has yet accomplished some of the lofty ambitions discussed at its inception. Despite the best efforts of the EAC, it hasn't attracted outside curators. Further, the level of writing has not been significantly different from the writing in the regular issues of the magazine. The current editor has been successful at bringing many new voices to the magazine, but finding quality writers who know our field well remains one of *Metalsmith*'s biggest challenges.

While the early *Metalsmiths* lacked the print quality and color we currently enjoy, many of them still look good to me. Looking back I think we can be proud of the history of *Metalsmith* and the contributions it has made to our field.

Metalsmith provides a platform for the presentation of both historical and contemporary studio practice. It is an educational tool both within our universities and outside them. It provides a forum for critical art writing, attempts to raise the standard of that writing, and also works to bring new voices to the critical dialogue. *Metalsmith* can advance the dialogue and critical thinking of our field by raising sophisticated concepts and issues. I believe this is generally best accomplished with accessible prose, not dense artspeak.

I also feel strongly that if *Metalsmith* serves only the makers in the field and doesn't engage a wider audience, it will have achieved only part of its potential, to the detriment of the field as a whole. *Metalsmith* remains our primary and best vehicle to broaden our footprint on the world, and it would be a shame not to use that vehicle to its best advantage.

Susan Kingsley

Editorial Advisory Committee, 1992-1994

As the field of metalsmithing has matured, so has the magazine. *Metalsmith* has attracted its ever-increasing readership by reaching out, taking risks, and transcending boundaries in the same measure that metalsmiths are exploring and testing new ideas. There is more interesting and innovative work being done than ever before, and *Metalsmith* is where you will find out about it.

Metalsmith has benefited from the continual flow of ideas and the energy of many people. Despite its beginning as an exceptionally beautiful and engaging publication, it has continued to surpass itself. This has been achieved through the improved quality of writing, greater diversity of opinion, wider variety of subjects and a more progressive world-view. Each of the more than 100 issues of *Metalsmith* provides a timely visual record of the breadth and scope of metalsmithing as well as a growing archive of historical analysis and critical writing.

Metalsmith is a work in progress, which is just what a magazine should be. It is not the last word, but the beginning of conversations. In my opinion, the future of the field depends upon the continuing success of *Metalsmith* and its mission. It must maintain the high standards and quality for which it is known. It must acknowledge excellence in a wide range of art forms. It must continue to explore social, political, and economic issues that affect our lives as artists, jewelers, and metalsmiths.

Kathleen Browne

Editorial Advisory Committee, 1998-2001

Looking back, there are clearly three phases in the evolution of the magazine. In the first phase, during Sarah Bodine's tenure as editor, the organization was experiencing an extremely fast growth spurt. These were exciting times and this was reflected in the magazine. The magazine was literally bursting with information—there was a sense of community absorbing and sharing information. Sarah (and Michael Dunas, her partner, to a lesser extent) took a leadership role in the metals as well as the larger crafts community. They spoke at symposia, wrote for other magazines and functioned as provocateurs and advocates in general. The editorial content was varied and quite good, but the magazine was, perhaps, a little too chock-full and lacked visual sophistication. It needed some streamlining.

During the second phase, under Frank Lewis, a vigorous, sometimes vociferous, dialogue characterized the magazine while it tried on new identities (like an adolescent, the magazine changed its look a number of times). The editorial content was shaped by a small group of influential voices. The look became much more sophisticated but the magazine sharply reduced the amount of editorial material while adding white space. There was a lot of bickering, dueling egos, and clubbiness played out in the pages.

With Suzanne Ramljak as editor, the magazine has achieved adulthood. In a very short time she has raised the level of editorial content and the "look" of the magazine. Most importantly, it has been kept at a consistently high level.

I feel very optimistic about the future of the field and the magazine's ability to document it. We have finally jettisoned some of the tired old debates—art vs. craft, material/skill vs. idea, production metalsmith vs. academic. While it is still true that very few metalsmiths can make a handsome living selling one-of-a-kind pieces, the same could be said of artists in most media. Many production artists entering the field are university trained and are making smart work and supporting themselves. The most heartening news is that museums devoted to craft continue to open around the country.

Marjorie Simon

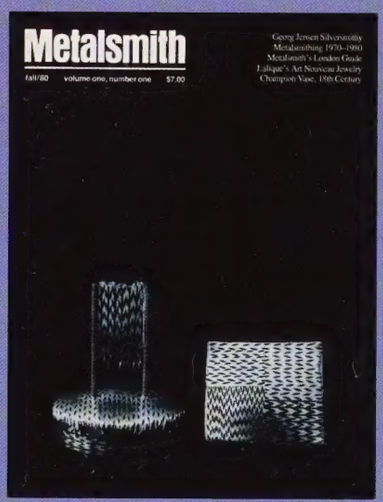
Editorial Advisory Committee 1998-2002; 2003-3006

Chair, Editorial Advisory Committee, 1999-2002; 2003-2005

To my mind, *Metalsmith* under Sarah Bodine's leadership was a model of scholarship and criticism. Obviously not primarily a visual publication, each issue was chock full of opinion, passionate exchanges between professionals about issues, and reportage on the field. It was primarily a publication of professionals for other professionals. This focus changed in the 1990s as *Metalsmith* became more visually oriented, and directed toward a broader audience that included collectors and tried to be more inclusive to the many facets of the metals field. It seemed as if *Metalsmith* had lost its focus. Under Suzanne Ramljak's leadership the magazine feels more focused, as if someone were really at the helm. There is still criticism—not enough attention paid to artists in the marketplace, not enough critical commentary, no "passionate" (read "angry") exchanges between readers—but people feel the magazine is a serious publication. For my part (I am not objective) I believe *Metalsmith* to be the best medium-based publication in the American crafts. People in other media tell me they wish their publications were as good as *Metalsmith*.

I have no idea what is the future of the field. How is one to evaluate a field in which academic departments close on the retirement of their founders, the marketplace does not support original work, and museums cowardly remove the word "craft" from their titles? That said, I believe *Metalsmith* can and will thrive by documenting the best work of the present, educating each generation about the past, and preparing the audience of the future. Oh, and daring to say when the emperor has no clothes. ✖

As *Metalsmith's* content has evolved over the past 25 years, so too has its form. The most obvious changes include going from black-and-white to four-color and altering the title logo. We've compiled covers from fall issues since 1980 to provide a refresher course on the magazine's physical transformation. The survey captures not only the development of *Metalsmith* but also the dynamism of the field.



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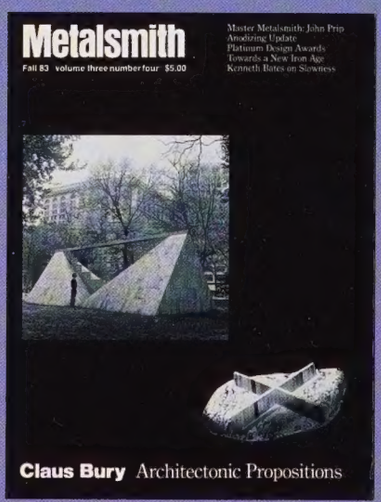

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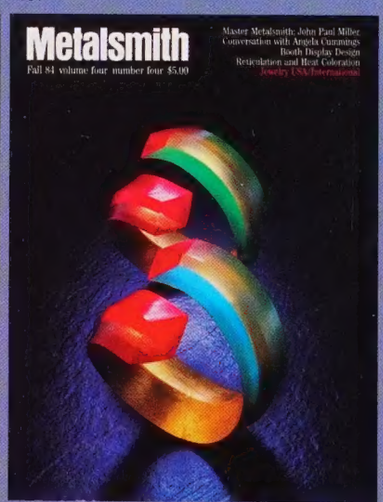
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Booth Display Design
Reticulation and Heat Coloration
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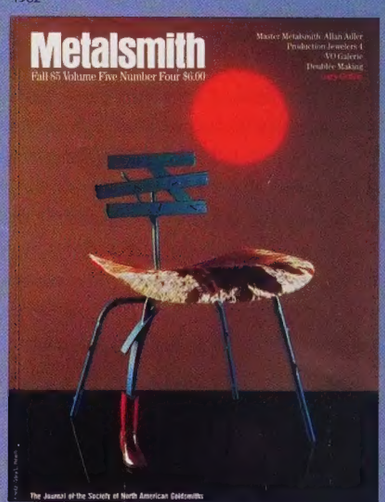

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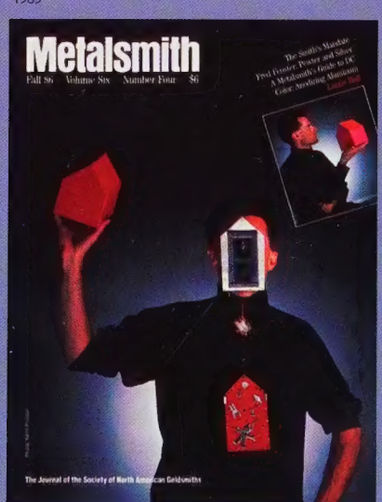
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A Metalsmith's Guide to OC
Color Anodizing Aluminum
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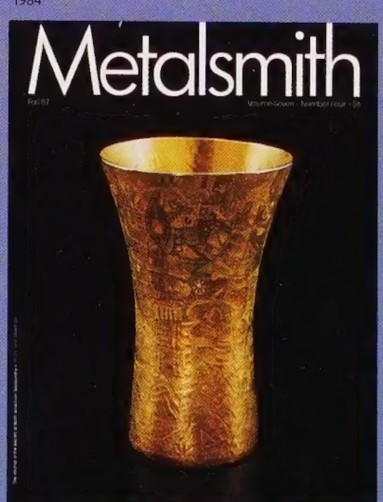

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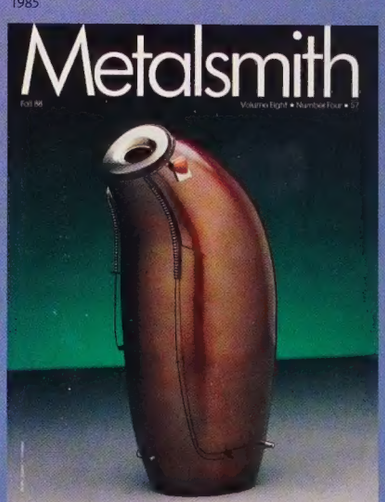

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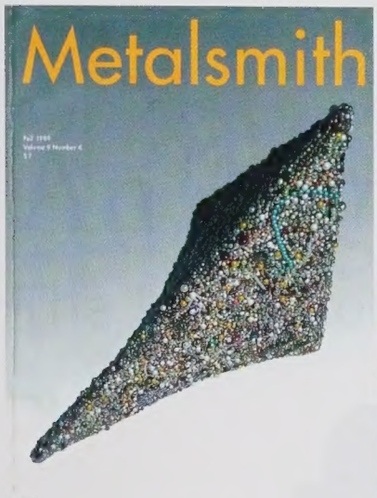

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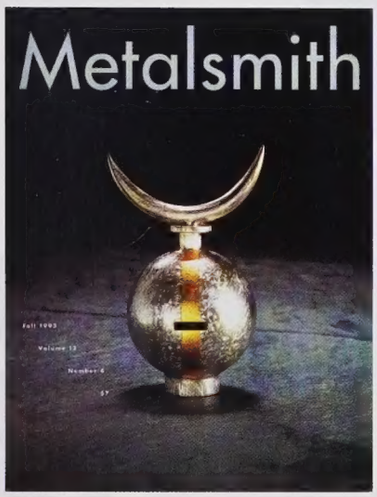

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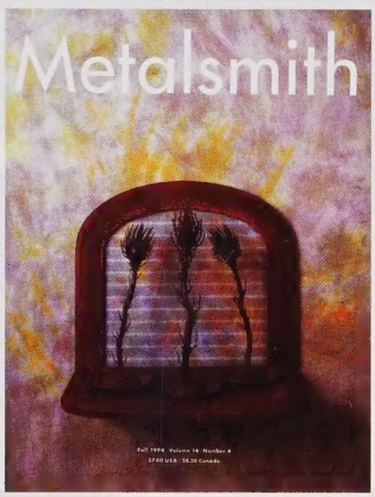

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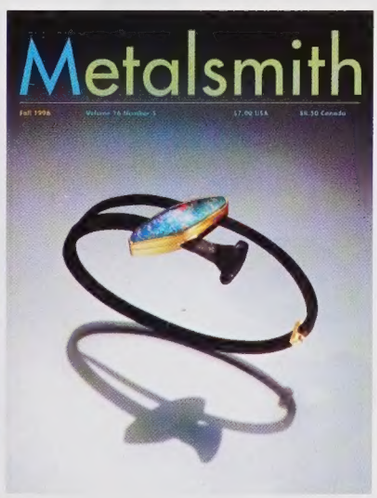

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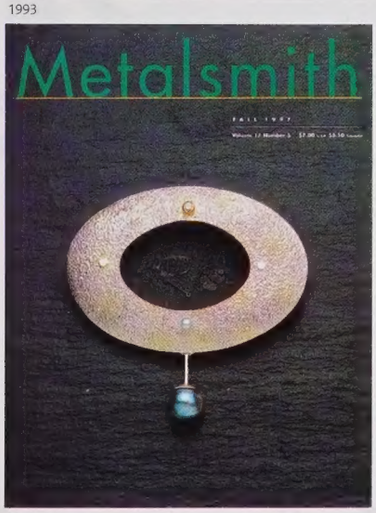

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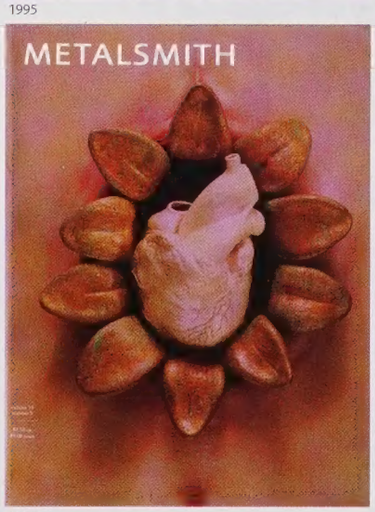

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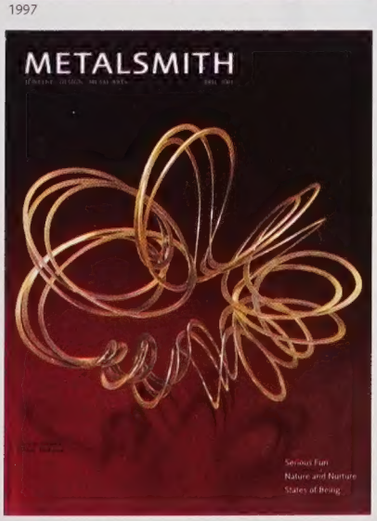

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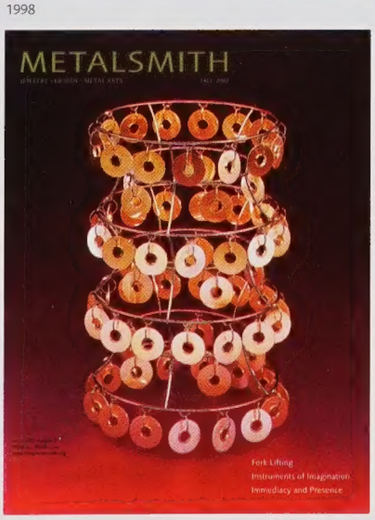

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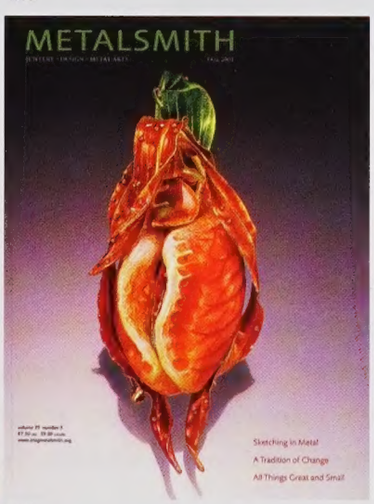


2003

2004

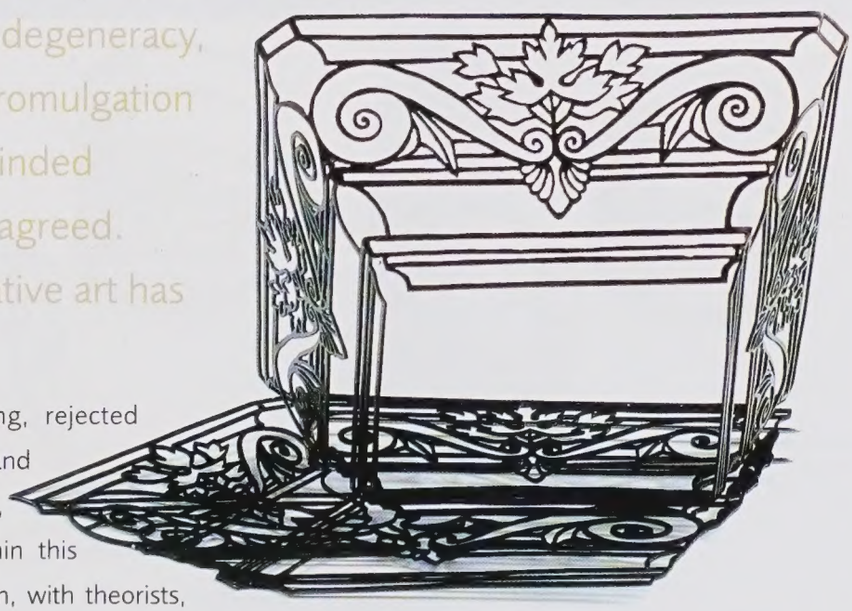
Neckpiece, 1999
iron/steel
center piece: 5 7/8 x 3 3/8"

An Argument for Ornament

The Jewelry of Vera Siemund

by Toni Greenbaum

Throughout the twentieth century the term "decorative" has been regarded as pejorative by some. In 1908 Adolf Loos, the Czech-born architect based in Vienna, even declared ornament, to him a symbol of primitiveness and degeneracy, to be a *crime* whose guilt lay in the promulgation of passion over reason.[1] Other like-minded architects from the 1920s and 1930s agreed. Le Corbusier stated: "Modern decorative art has no decoration."[2]



Capital (brooch), 2003
iron/steel
4 x 2 3/8 x 3"

Functionalism, the purist style born of this thinking, rejected unnecessary embellishment on buildings and objects, and questioned form without purpose. Architects, designers, and artists alike sought universal truths implicit within this nonobjective framework, and jewelry was no exception, with theorists, such as Danish architect Poul Henningsen, regarding jewelry as non-utilitarian decorative art and therefore antithetical to the functionalist credo.[3] Jewelry has, in fact, always been a unique case, because it falls into the category of a decorative art that is by nature *ornamental* as well as having the predisposition to be itself *ornamented*.

Influenced by international modernism, several American studio jewelers from the period immediately following World War II were reluctant to employ ornamental motifs, in part because of their association with manufactured costume jewelry. Paul Lobel, who maintained a shop/studio in Greenwich Village from 1944 to 1965, declared that there was "too much trash in costume jewelry.... [Women] are receptive to simple forms executed of good material."[4] These sentiments were echoed internationally, but by the late 1960s political, social, and economic upheavals created the need for a new aesthetic language. The search for novel modes of personal expression, spurred by opposition to the war in Vietnam, crass commercialism, and the women's movement, led artists to seek alternative icons and historical precedents. In 1965 the Museum of Contemporary Crafts organized "The Art of Personal Adornment," a

sweeping exhibition that highlighted the relationship between all periods of ethnic, European, and American jewelry; in 1974, acknowledging the growing trend toward surface enrichment, they mounted "Baroque '74." The catalogue for this multimedia exhibition proclaimed that the works presented "show the influence of a rich tradition of ornamentation in American and European craft history—the Baroque, the Victorian, Art Nouveau, [and] Art Deco."[5] This approach has continued to the present day, with many jewelers finding fresh meaning in time-honored conventions.

The reasons may be as numerous as the artists who subscribe to them, but jewelers who adopt ornament as the impetus for their aesthetic regard the subjectivity, intimacy, and immediacy that jewelry provides as essential to the human condition. Further, jewelry facilitates a fuller appreciation of the natural world—the source of most decorative motifs. "Ornamentation [has] a transcending capability," states Jamie Bennett, "which is meant to make nature resonate... [T]he ornamental rendering of nature... [is] meant to be cathartic."[6]

One of the most impressive of those jewelers currently exploring ornamentation is Vera Siemund, a young German who apprenticed in goldsmithing at the Staatliche Zeichenakademie in Hanau before studying with Dorothea Prühl at Burg Giebichenstein in Halle, from which she graduated in 2001. Beauty and the pleasure it provides are paramount to Siemund. Her work is exquisite, yet it exceeds mere surface appeal by also eloquently commenting on the past by juxtaposing selected motifs from classical antiquity, architecture, textiles, costume, and botanical gardens. Siemund's art exemplifies cultural historian Wendy Steiner's humanistic definition of beauty as "not a thing...but a relationship in which value is revealed."[7] Siemund cites not only the cultivation of beauty but also its empathetic connection to historical touchstones as her primary objective. "The piece shouldn't lose its beauty," states Siemund, "just to communicate a critical view." She researches her appropriated designs thoroughly, often making detailed sketches.

"The piece shouldn't lose its beauty," states Siemund, "just to communicate a critical view."

Gothic (rings), 2002-03
14k gold
highest: 3/4"

Classical references are seen in Siemund's use of the amphora. She has made individual brooches of this vase shape from enameled copper, as well as garland necklaces. To Siemund, the amphora represents the dichotomy between classicism and romanticism—considered philosophically opposed—an example of the respectful irony occasionally manifested in her work. Architectural themes are investigated through the study of columns' capitals, rendered as linear iron "diagrams," or pierced 14k gold rings that copy the tracery of Gothic church windows. Textiles are one of Siemund's favorite themes, taking the form of brooches and necklaces of sawn iron that portray curtain tassels and patterns from sixteenth-century velvet brocades. She also references domestic

Necklace with Two Amphorae, 2000
enameled copper
amphora: 3 1/2 x 1 3/4"

Bavarian Check (neckpiece), 2001
enameled copper, steel
center piece: 3 x 2 1/8"

Antoine Charles Horace de Vernet Merveilleuse, 1795
from Catherine Arminjon, *L'Art de Vivre – Decorative Arts and Design in France 1789-1989*
(London, 1989)

fabrics, such as the red and white checked tablecloths used in European restaurants, as well as red fabric with white dots, redolent of dress material from the 1950s. These necklaces are made up of pillow-like units of enameled copper in the rivière format. Occasionally sporting a "tassel" or lozenge shape in lieu of a pendant, they present themselves as "pop" versions of a traditional style.

Not only cloth but also its three-dimensional form, if rigid, inspires Siemund. A cone-shaped skirt from a late eighteenth-century dress prompted a series of necklaces that play upon the contrast between hard and soft. Clothing fabric naturally drapes; the form of this garment, however, is stiff. Siemund chose to symbolize it as jewelry by fabricating identical units from inflexible enameled copper, which mimic the frock's shape, and are even completed with lines of solder that stand for stitched seams. In her most recent work, Siemund has added brooches depicting abstracted antique black on black settees, as well as a colorful necklace of rustic cow cutouts, surfaced with brightly colored floral "hide."

Neckpiece, 2003
enameled copper, silver, glass
center piece: 4 3/4 x 3"

Pleated Skirts (neckpiece), 2003/2004
enameled copper, silver
each element approx. 2" high

Alphonse Fouquet
Chatelaine, 1878
from Michael Koch, *Pariser Schmuck – vom Zweiten Kaiserreich zur Belle Epoque* (Munich, 1989)

Sphinxes (neckpiece), 2001
iron/steel, acrylic, 14k gold, hematite
center piece: 3 x 6"

Perhaps Siemund's strongest influence is jewelry itself. However, unlike countryman Karl Fritsch, for example, who alters and subverts worn pieces, Siemund creates "old" jewels from scratch, interpreting them as contemporary statements. The *Portrait* necklace combines the cameo, a common convention in antique jewelry, with a textile theme. The background of the enameled copper oval, from which a female profile is sawn, replicates a 1970s fabric pattern, while "bows" of the same design are stationed around the chain, creating witty intervals. The *Sphinxes* necklace, like *Portrait*, depicts an image in silhouette, but, instead of a cameo, this piece utilizes a mythic character that is identical to a sphinx seen in a chatelaine by Alphonse Fouquet, one of the most prominent French jewelers of the nineteenth century. Fouquet holds a particular fascination for Siemund. He borrowed from classical antiquity, as well as the Renaissance, much as she does herself. Siemund captures Fouquet's fine detailing — a hallmark of Victorian styling — in *Sphinxes*, and in many other pieces.

Conceptual artists Christo and Jeanne-Claude also contend with ornament. Before creating *The Gates* in Central Park, they produced *Wrapped Reichstag* in Berlin (1971-1995). This ornate beaux-arts building, a symbol of German democracy, was covered in aluminum-surfaced polypropylene fabric and tied with blue rope of the same material. The aim was to cover all exterior decoration, forcing the viewer to focus solely upon the edifice's structural essence. Not coincidentally, the past, as manifested in embellishment, was obliterated as well. The finite nature of Christo and Jean-Claude's installations impel viewers to contemplate transience, yet the *memory* of these odes to beauty lasts a lifetime. Jewelers such as Vera Siemund, who elect to permanently glorify bygone days by embracing ornamented historical benchmarks, connect us to temporal reality by putting us in touch with our predecessors in a palpable manner, thereby enabling us to perceive life as a never-ending continuum. ⧓

Portrait (necklace), 2004
enameled copper, silver
pendant: 1 3/4 x 2 1/8 x 1/2"

Toni Greenbaum is an art historian, specializing in twentieth- and twenty-first-century jewelry and metalwork.

The author wishes to thank Jamie Bennett, Jan Baum, Stefan Friedmann, and Suzanne Ramljak for their relevant insights on the topics of ornamentalism, historicism, and beauty.

[1] See Adolf Loos, "Ornament und Verbrechen," in *Trotzdem* 1900-1930 (Innsbruck: Brenner-Verlag, 1931), 79-92.
[2] Martin Eidelberg, ed., *Design 1935-1965: What Modern Was* (Paris and New York: Montreal Museum of Decorative Arts and Flammarion, 1991), 228.
[3] Jacob Thage, *Danske Smykker* (Copenhagen: Komma and Clausen, 1990), 130.
[4] Toni Greenbaum, *Messengers of Modernism: American Studio Jewelry 1940-1960* (Paris and New York: Montreal Museum of Decorative Arts and Flammarion, 2003), 98.
[5] See *Baroque '74* (exhibition catalogue, The Museum of Contemporary Crafts of the American Crafts Council, New York, 1974).
[6] Jamie Bennett, *Sins of the Sublime* (paper presented at Townsend University, Maryland and Massachusetts College of Art, 2002).
[7] Suzanne Ramljak, Interview with Wendy Steiner, *Metalsmith* 21 (Fall 2001):10.

Phil Carrizzi
Syn, 2004
CAD/RP stereolithography acrylic resin, urethane, polychrome
4 1/4 x 5 1/2 x 4 1/4"

This is the second in a two-part series exploring the role of digital technologies within the metalsmithing field. Part I appeared in the Summer 2005 issue of *Metalsmith*.

Influence of the Digital

Toward a New Medium

by Douglas Bucci and Matthew Hollern

Bathsheba Grossman
Gyroid, 2005
CAD/RP direct metal printing
3 x 3 x 3"

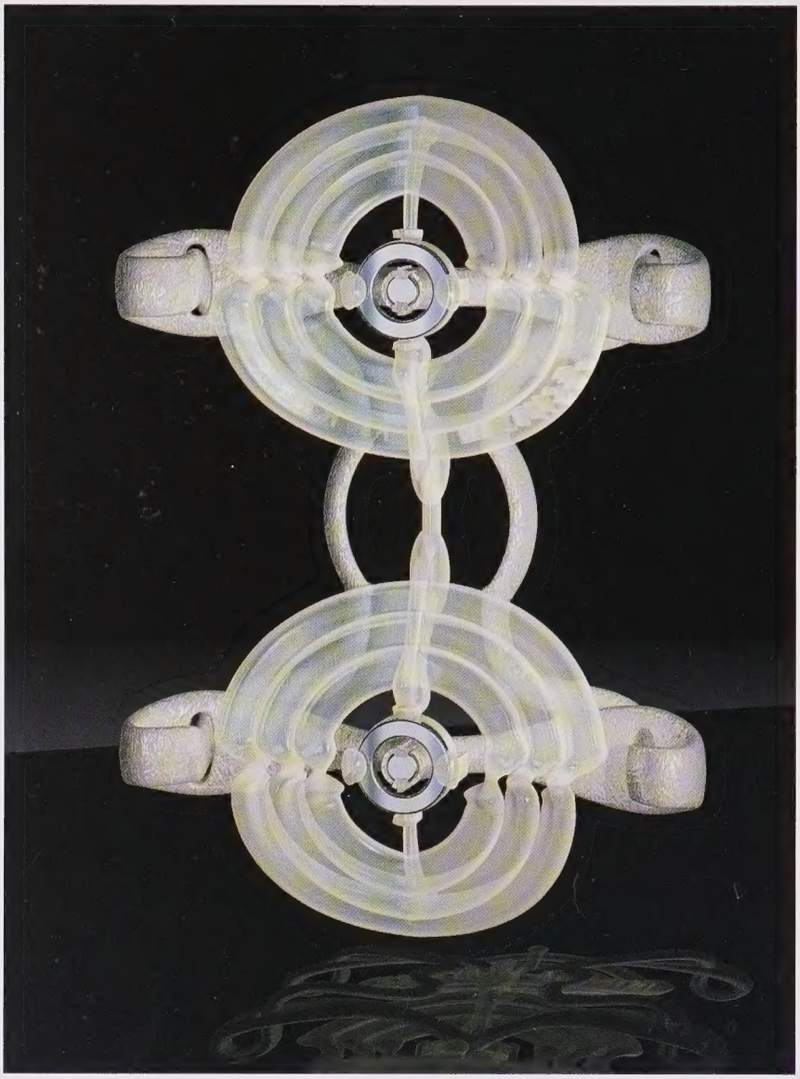
We accept that digital technologies are long established and ubiquitous. They are transparent in our daily lives as we communicate, participate in global communities, and engage in all manner of activity facilitated by a pervasive network of systems, devices, and participants. Yet as we look at the digital medium within the disciplines of jewelry and metalsmithing, the same ease, autonomy, and transparency do not exist. To manifest objects that can contribute to contemporary art and reflect the culture requires a commitment to exploration and adaptation in the digital medium.

The digital medium marks a paradigm shift, a "meta-medium," a sea change in the arts that provides a unique set of "affordances" and "constraints," parameters within which new works are being realized. This sense of "medium" is defined by significant "engagement": a new set of tools, materials, processes, and an environment that affords the means for conceptualization and manifestation. In *Abstracting Craft: The Practiced Digital Hand*, Malcolm McCullough suggests:

> When we speak of richness, difficulty, or versatility, we are not only referring to the discipline of our practice, or the quality of our tools, but also to the very medium in which we work. In the sense of the word that means a pervasive context, these are the properties of a medium that surrounds us.[1]

Rapid prototyping (RP) materials and technologies are numerous, versatile, and readily available. They intersect the design and modeling process, and can serve to manufacture art. The technologies of RP continue to evolve and diversify and present a whole new set of processes and materials that contribute to the digital medium, and may arguably serve to define the age in which we live. Dr. Rohit Trivedi wrote in *Materials in Art and Technology*:

> The history of materials is a testament to human creativity and innovation. It is a documentation of how human beings interacted with their environment to develop resources, discover new materials and design technologies to create and build their world. The impact of materials on ancient societies was so important that archeologists classified this progress into technological stages: the Stone Age, the Bronze Age and the Iron Age.[2]



Stanley Lechtzin and Daniella Kerner
Rare Earth 3 Dichotomy, 2004
CAD/RP stereolithography epoxy and selective laser sintered glass filled nylon, rare earth magnets
6 1/2 x 4 1/2 x 1 1/4"

We now live in an age which might aptly be called the Materials Age as a result of the discovery and development of a variety of materials in the last 150 years that have dramatically altered our lifestyles.[3]

To examine the influence of the digital is to raise the question of intrinsic values in new materials and technologies. In our field, artists working digitally are applying different strategies to design and manufacture new jewelry and objects. Current exploration and practice are defined by at least two distinct strategies: the medium-specific and the non-medium-specific. A relatively small group of artists are discovering aesthetic values intrinsic to the digital medium by working discretely within the medium. The new tangible work successfully engages the RP technologies so that objects are not "prototypes" in the sense of "models," but rather are finished, tangible objects of art. It is 3-D printing.

Stanley Lechtzin's work with computers and digital technologies spans more than 25 years. He is one of the few artists in our field who has done significant work in this medium, with a sustained commitment to "meaningful form," a phrase he has used to describe a long-standing motivation. His earliest digital work applied CNC milling to manifest tangible objects. The works exploited the aesthetic contribution of the tools and tool paths in objects built on geometric derivations, presenting optical effects in machined acrylic. With the advancement of 3-D modeling software, Lechtzin presented some of the very first virtual objects, "an object created in 3-D computer space, which is meant to exist and can only exist in the digital environment."[4] The work signaled a new attitude toward "making," wherein the act of making was complete in the conceptual, the design, and the knowledge-base, rather than after manufacturing and within the material-base. It challenged the meaning of "making" and recognized one of the essential advantages of the digital medium, the opportunity to conceive of new work, free from the constraints of the material world.

The jewelry is provocative adornment—wearable, visually enticing, unfamiliar in material. The forms are dominant, with the only surface embellishment coming from the signature of the technology, the texture of the build.

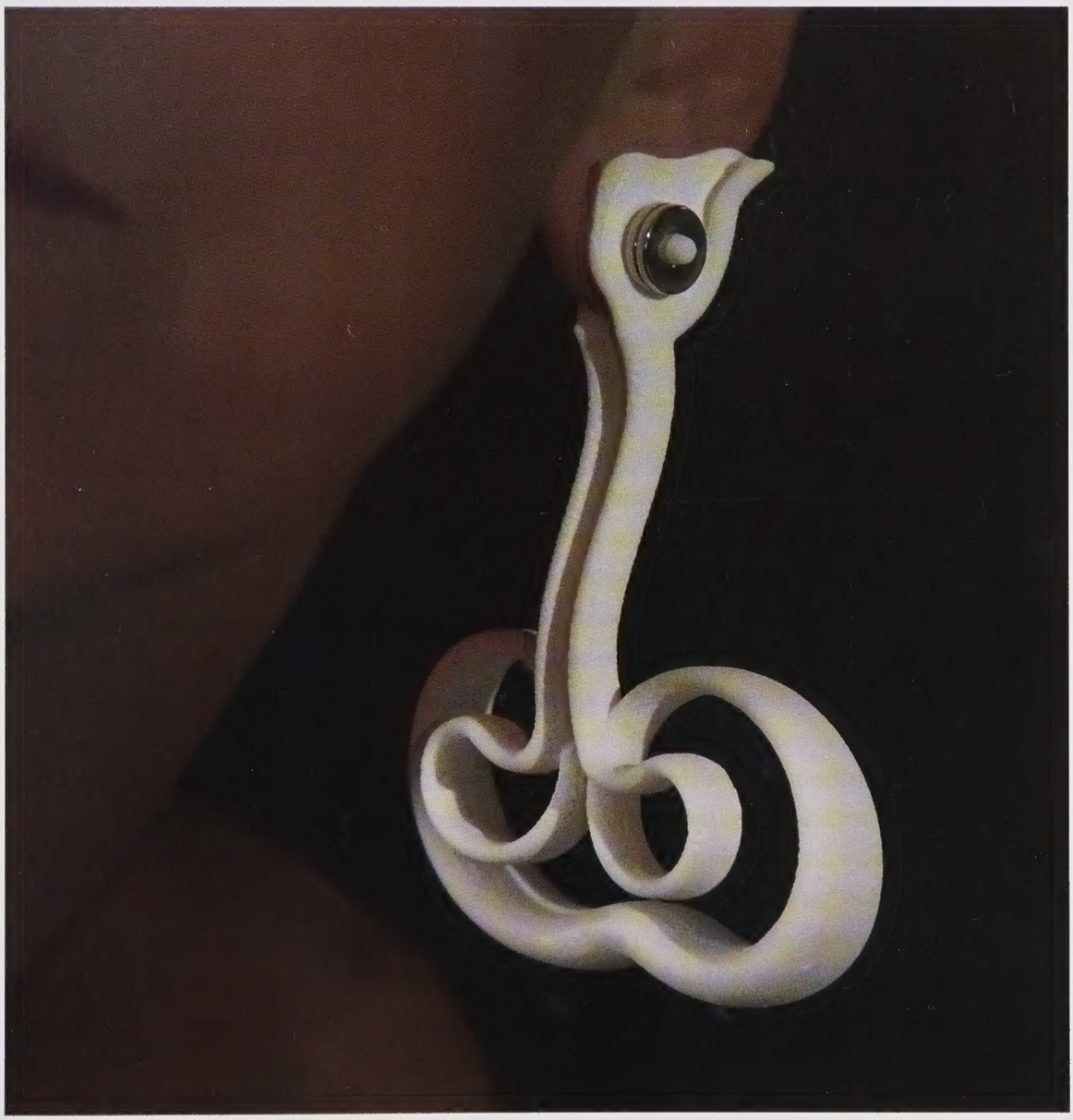
In recent years Stanley Lechtzin and Daniella Kerner have presented collaborative pieces. As individuals and together, their work has recognized the beauty in the signature of technologies, exploiting the aesthetic values borne of the processes and materials. As artists they are researchers, applying a traditional research method strictly grounded within the unadulterated medium, in order to identify unique and intrinsic potential. Lechtzin recently commented: "This is a new medium. To use it without resort to another medium is an inquiry into what it has to offer, not to use it as a servant to make what we already know."[5]

Their new work functions on many levels. The jewelry is provocative adornment—wearable, visually enticing, unfamiliar in material. The forms are dominant, with the only surface embellishment coming from the signature of the technology, the texture of the build. It is characteristically large and bold, yet light enough to wear. Rare earth magnets serve to position the earrings and the brooches, integrating form and function without superfluous mechanisms. The *Rare Earth 2 Dichotomy* and *Rare Earth 3 Dichotomy* brooches include beautiful organic forms, far from the geometric solids of the elemental CAD

construction tools. The SLA epoxy material has tissue-like qualities, translucence and subtle color. The *Mag Earrings* flow like a Möbius strip from one surface to another. The flat white finish, slightly textured by the build, accentuates the continuity of the surfaces. In their use of contemporary technology, the work has resonance with the times we are living in.

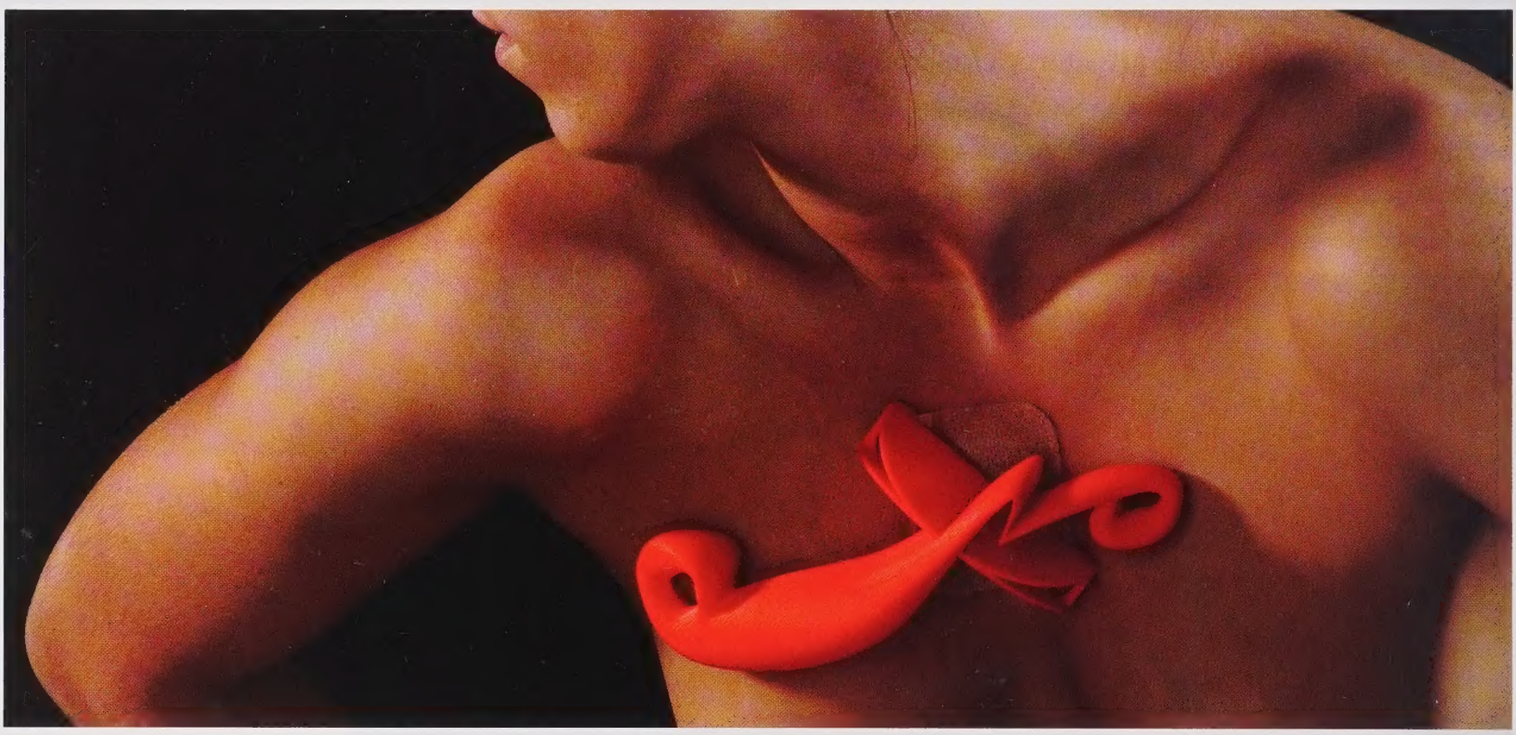
Borrowing a citation from Toni Greenbaum's essay for *Messengers of Modernism*, commenting in the early twentieth century W. Fred stated:

> Critical examination of the jewellery of any particular period cannot fail to be practically a chapter of the history of culture... 'Every time has the jewellery it deserves'...for the ornaments worn, whether on the dress, the hair, or the person of the wearer, have always reflected in a marked degree the taste of their period, and are very distinctly differentiated from those of any other time, so that changes in fashion imply changes of a more radical description in popular feeling.[6]

Also discretely within the digital medium, the sculpture of Bathsheba Grossman is an exploration of the intersection of art and mathematics. Her ability to integrate the two disciplines stems from her education, a bachelor's degree in mathematics and a master's degree in sculpture. It is a study in complex 3-D form, inspired by the beauty and intricacies of geometry. Her objects speak of topology, questions of the qualitative nature of geometrical structures. The holes and open spaces define the forms as much as the surfaces; they intertwine, intersect, and flow in and around one another. She states: "My approach to these ideas is aesthetic rather than quantitative: I model by hand and eye, rather than generating shapes from formulas or equations."[7]

Stanley Lechtzin and Daniella Kerner
Mag Earrings, 2004
CAD/RP selective laser sintered glass filled nylon, rare earth magnets
2 1/2 x 3 3/4"

Behind the work is the creative achievement of an artist, mathematician, and programmer. The complexity requires scripts and programs in order to generate the surfaces efficiently. The *Gyroid* is a manifestation built on a triply periodic minimal surface, originally discovered by Alan Schoen, PhD in mathematics and puzzle inventor. It is one of many objects that explore the surfaces and forms that arise, both from mathematics and from ideation and modeling. The work is an investigation of some very intricate "what if..." scenarios.

In order to print these forms, Grossman has been involved in RP for many years. As the technology has evolved she has found success in 3-D printing directly in metal. The objects are sintered steel powder, infiltrated with bronze. They represent an early signal of the potential for metal objects in 3-D printing. On a larger scale, she has successfully engaged RP and polymers to produce a line of light fixtures. The objects exploit RP technology in the translucence of the polymers, and in large and complex lightweight forms. The addition of luminosity renders these objects and reveals structures with varied concentration and density, and highlights the digital surface textures. They are an early example of rapid manufacturing or perhaps "direct product printing."



Rebecca Strzelec
Altoona, 2005
CAD/RP fused deposition modeled ABS plastic
2 7/8 x 7 1/2 x 2 1/2"
Photo: Book Leidy

The work of Rebecca Strzelec is also particular to the digital medium. While many artists continue to sketch with pencil and model with paper and clay as a means to ideate prior to digital modeling, Strzelec recognizes digital modeling as the workspace. Just as writers moved from pen and paper to the word processor, we begin to see more artists embracing the workspace of 3-D modeling as the place of sketching, searching, and exploring. The precious nature of the labor-intensive model is of a bygone era. The modeling process allows for iterations, mutations, scaling, and Boolean operations, all possible within a single work session. Strzelec suggests that the risk proposition is completely altered for her by the digital medium:

> The ability to take risks while creating new work is something I would never allow myself to fully experience while at the traditional bench....More importantly, I always felt that working traditionally meant that once the piece was begun there was very little room for exploration.[8]

Part of her recent series "Shorthand," *Altoona* makes no apologies for its unfamiliar materials, its adhesive bond to the body, its performative and theatrical presentation. The works are made from ABS plastic, generated by fused deposition modeling (FDM), which creates significant surface texture on the curve-conscious forms. Shorthand is the inspiration for the group of looping and intersecting brooches. The work continues her investigation of the intimate nature of jewelry directly mounted on the body by

bandage adhesive devices. The effect is the transformation of an RP object and all of its attributes into a challenging piece of body adornment. The jewelry exploits the medium to output the object, but transcends the digital through the aesthetic accord with the body.

Richard Nelipovich uses CAD to create his 2005 *Organic Variants* flatware; however, when the archetype digital object was complete Nelipovich processed the form through a customized computer algorithm that morphed the original object into several iterations. Each step of the algorithm produces a unique form that is a metamorphosis of the original. In this sense, Nelipovich can be thought of as a "geneticist" by mutating the original code to rapidly evolve new forms. Theorizing, developing, and editing have largely been controlled by the artist. Nelipovich has now set up algorithms that allow the computer to control the outcome. Some may fear that the humanity has been removed from the creative process. However, Nelipovich's objects display how humanity has elevated a medium to generate new ideas which humanity could build upon. Despite the technology, we can still see the theme of evolution. The original form is the same, but slight variations may take place over time, and eventually a series of distinct objects evolves.

Richard Nelipovich
Organic Varients, 2005 (detail)
CAD/RP multi-jet modeled acrylic, sterling silver casting
installation of eight three-piece settings: 60 x 12 x 3"

Nelipovich can be thought of as a "geneticist" by mutating the original code to rapidly evolve new forms.

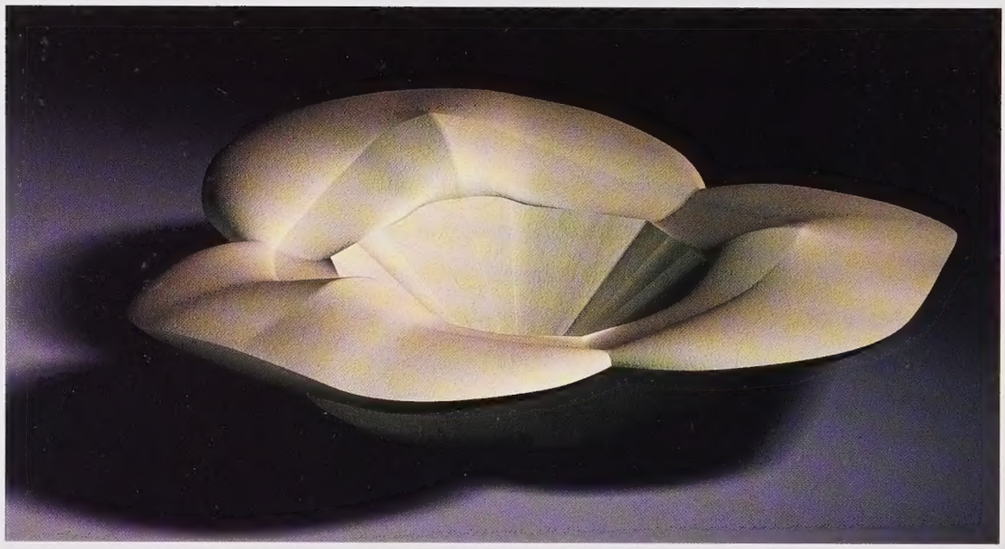
Nelipovich's use of lost wax casting is in stark contrast to his high-technology creations. One may speculate that the RP material is inadequate as a finished piece, or perhaps he is awaiting a more direct process, such as Grossman's use of direct metal printing. Nevertheless, enabled by CAD and RP Nelipovich achieves rapid object transformation to produce multiple works of art.

Since 1992, Rod McCormick has been utilizing CAD to create patterns for his lighting and vessels. He used CAD to work out complex 2-D patterns, which he would then transform into his stunning 3-D vessels. McCormick came to understand its advantages (immediacy and accuracy) and realized how it would aid his studio practice. Elaborating on basic design principals of the sheet metal fabrication industry and technologies, McCormick saw a way to build upon his traditional studio practice. He used technology not only as a service to aid his creation of form, but to aid his vision of form.

Ultimately, McCormick was looking for software that would, as he states, "have no penalty for complexity or asymmetry."[9] Thankfully, CAD too was evolving. Equipped and up to date with new and more powerful software, McCormick has been able to move his objects from the virtual world into the tangible state through 3-D printing technologies. This adaptation to his workflow is evident in his *Scarlet Runner* bowl (2003). Named for the ornamental plant, it too is distinguished by its sensuous striated leafy architecture, and is reminiscent of the interior/exterior language of ceramicist William Daley's vessels.

The forms are subtle, calculated, and deliberate in their approach, while drawing appropriate influence from the technology. It is among the first examples of his work strictly within the digital medium.

"We become what we behold.... We shape our tools and afterwards our tools shape us."[10] Marshall McLuhan's symbiotic idea is recognizable in the works of Joe Wood. His work exploits the archetypes of fundamental CAD and RP. Wood began to explore and utilize computer-aided tools as a way to fortify his traditional studio practices. With both his poetically titled *"Knobby" Blue* and *"Lumpy" Red* bracelets, Wood created an amalgam of digital and traditional processes to generate opulent wearable forms. He uses the basic CAD solids to create his monolithic works, using both additive and subtractive tools. Wood's atavistic approach complements his technological drive. This is an approach to CAD/CAM technologies that is accessible to a larger audience, because these forms also denote his transition into understanding the digital medium.



Rod McCormick
Scarlet Runner (bowl), 2003
ZCorp infiltrated plaster
3 x 13 x13"

Joe Wood
"Lumpy" Red Bracelet, 2000
enamel powder and epoxy resin on Z402 print from CAD & silver
2 x 4 1/2 x 4 1/2"
Photo: Dean Powell

Wood's practice has been heavily influenced by an exploration of form, surface, and color to create an engaging visual impact, from his combinations of steel and gold (ca. 1986), to the large fields of vitreous enamel (ca. 1995), and currently the use of enamel powders and resins on RP forms. The dichotomy of the analog and the digital is celebrated; the two are not mutually exclusive—together they complete the pieces. It is this type of harmony of the "in-betweens" that drives Wood's work, and he now utilizes the digital as a tool as well as a medium. He states: "It remains a question as to whether the ideas are controlling the software or the software is driving ideation. I rather enjoy this ambivalence as a product of our time."[11]

Wood's bracelet series has marked the beginning of a meaningful digital evolution in his work, moving past the obvious much the same way we recognize our early attempts to transcend other mediums. His commitment allows him to push the tools that control the medium, and therefore enhance more primitive forms. In Wood's *Plexmesh* bracelet, he begins to address a vision that is in its purpose purely "virtual." It is evident in the description of the piece, absent the assignment of materials, that Wood is truly invested in the digital entity as a virtual study of structure and adornment.

Phil Carrizzi employs his elemental understanding of drafting and his expertise in graphic design to create dimensional forms. Analogous to McCormick, Carrizzi incorporated CAD into his studio practice early in his burgeoning career as an artist/designer. Carrizzi realized that 2-D vector-based programs like AutoCAD and Illustrator could be used to create flat patterns that would then transform into jewelry and functional objects.

CAD allowed Carrizzi to achieve the desired bisymmetry and complex geometry faster and easier than ever imagined. He was also able to calculate the scale and function of his jewelry and objects before committing the piece into production; he saw this as a means of effectively moving his work forward into

three dimensions. Viewing Carrizzi's portfolio can give the viewer a sense of how feverishly he is engaged in the process of creating. The actual CAD data from a pair of bracelet forms (in his series "BEND") lines the pages of his website. One can view the synthesis of his RP models through a series of photos depicting their building and transformation into a succession of plastics, elastomers, and metal. Carrizzi does not appear content with only the rapid prototyped materials; additionally he pulls influence from the car culture that surrounded him growing up outside of Detroit. Pearlescent paint jobs, powder coating, and plating clad his objects and jewelry, adding to the heightened industrial quality of the forms.

For Carrizzi, all medium is malleable; he pushes it to create what he desires although he is not always comfortable with the constraints of the processes he employs. His studio practice is serial experimentation with form, process, and ideation; it is not possible to experience Carrizzi's fervor through a single iteration of a design—to be fully appreciated it needs to be viewed alongside its siblings in their entirety.

What does it mean to embrace a new technology? Society has fully embraced technology as it relates to our health and well being, whereas relatively few have chosen to engage it in our field. The influence of the digital has only begun to be revealed through the works of the few. If we are looking at the tip of a digital iceberg, the future of metalsmithing will challenge us all. The knowledge, skills, and attitudes that we bring to a new medium help us to sustain our values and transcend the disciplines of jewelry and metalsmithing. As the silversmith was redefined as the metalsmith, so too the metalsmith may be redefined as the "meta-smith." ⧓

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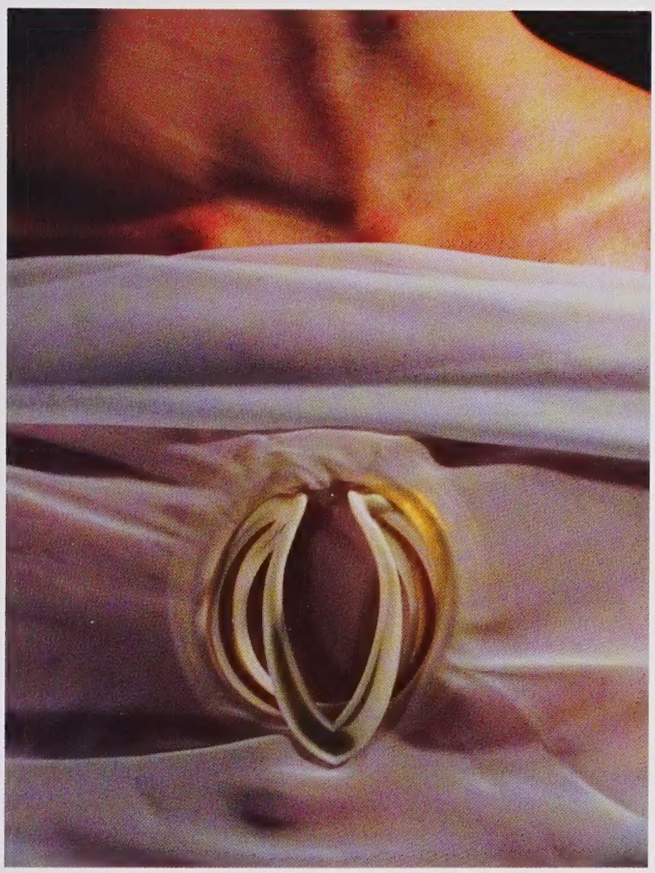

Jennifer Sholtis Garfall
Closeness II (brooch), 2004
CAD/RP stereolithography epoxy and selective laser sintered nylon
4 x 4 x 1 1/2"
In her brooches *Closeness I, II,* and *III* Jennifer Sholtis Garfall explores the sensuous and organic potential within the digital medium, and engages viewers by creating a veiled illusion of exoskeletal growth and adornment.

Douglas Bucci is faculty in the Jewelry/Metals area of the 3D Fine Arts Department at Moore College of Art and Design in Philadelphia, where he maintains an active studio.

Matthew Hollern is Dean of Craft and Design Disciplines at The Cleveland Institute of Art, where he teaches jewelry, metals, and CAD/CAM.

Research for this two-part feature contributed to the exhibition "Virtual/Tangible," co-curated by Bucci and Hollern for the Cleveland Institute of Art to coincide with SNAG's 2005 Conference. The online exhibition catalogue can be viewed at: www.virtualtangible.com

1 Malcolm McCullough, *Abstracting Craft: The Practiced Digital Hand* (Cambridge, Massachusetts: MIT Press, 1996), 196.
2 Rohit Trivedi, *Materials in Art and Technology* (Ames, Iowa: Taylor Knowlton, Inc., 1998), Foreword.
3 Ibid., 3.
4 Metals/Jewelry/CAD-CAM Department Tyler School of Art/Temple University, 2004 (http://www.temple.edu/crafts/public_html/mjcc/mjcc.html) [June 1, 2005].
5 Stanley Lechtzin, interviews with artist between November 2005 and May 2005.
6 W. Fred, "Modern Austrian Jewellery," in *Modern Design in Jewellery and Fans* (London: Studio, 1901), 1.
7 Bathsheba Grossman, Artist Statement, http://www.bathsheba.com/artist/.
8 Rebecca Strzelec, "Challenging Craft," Hybrid Makers: The Role of Rapid Prototyping in Jewellery and Metalsmithing, conference (Aberdeen, Scotland, Scottish Arts Council, 2004), 4.
9 Rod McCormick, interview with artist, February 2005.
10 Marshall McLuhan, *Understanding Media: The Extensions of Man* (Cambridge, Massachusetts: MIT Press, 1994), xxi.
11 Joe Wood, Artist Statement, 2005.

Figure 4
Tabernacle
Potosí(?), ca. 1780
silver on wood armature, molded, cast, repoussé, and chased, with tracery work
32 5/8 x 15 x 15"
Convent of Santo Domingo, Lima

Unknown Treasures

Silverwork from the Colonial Andes, 1530-1830

by Johanna Hecht

Figure 1
Andean Beaker (Aquilla) ca. 1600
silver, engraved and stippled
4 1/2 x 4 3/4"
Private collection

The discovery of silver in the New World was one of the great transformational events in history. Unimaginable quantities of the material exported from the Spanish Viceroyalties of New Spain (Mexico) and Peru (formerly comprising the modern nation-states of Bolivia as well as Argentina, Chile, Colombia, and Ecuador) were shipped to Spain and Asia over the course of the 300 years of Spanish rule, creating vast upheavals in both old and new worlds. Yet, while the impact of this event on the indigenous cultures of the Americas—the great Inca Empire in Peru and the Aztec in Mexico—was certainly destructive, the introduction of new modes of religion and art gradually fostered a new mixed language in the visual arts. The 2004 exhibition *The Colonial Andes: Tapestries and Silverwork, 1530-1830* at The Metropolitan Museum of Art explored some of these innovations, specifically in the art of the Andean metalworker in Peru and Bolivia.

When the Spanish arrived on the northern coast of what is now Peru in 1532, they encountered a majestic and complex empire with deeply rooted artistic traditions. The Inca, whose domain extended across much of the Andes region, had devised a striking body of art and architecture to express their power and sovereignty. Building on thousands of years of Andean artistic practice and the artisanal mastery of silver techniques, brought to a highpoint by their Chimu predecessors, Inca metalsmiths had learned to craft finely wrought gold and silver vessels and objects: the fabled "wealth of the Inca" that lured the Spanish.

Over the course of several decades, while consolidating their rule over the realm of the Incas, the Spanish pillaged the treasure houses of the native elite and their ancestral graves. The conquistadors were awed by the sheer quantity of metalwork they encountered as well as the lavish uses to which it had been put. Contemporary chroniclers recounted how they found the interior walls of the temples of the Inca Sun God plated with sheets of gold and in the Royal Palaces entire gardens were formed of precious metal. There, Inca metalworkers had created in beaten gold and silver the trees and flowers, stalks of corn, watering pots and vessels, herds of life-sized llamas and their herders that were to be seen in the Andean

world. All these were ransacked, as was every Inca burial site the Spaniards could find.

Some pieces of this Pre-Columbian treasure were spared from the smelting furnace (along with various more ephemeral evidence of indigenous creativity) and sent to Europe to testify to the awesome craftsmanship practiced in the exotic world across the ocean. But the Spanish crown was far more interested in the monetary value of the precious substances and most of the Inca treasure was melted down and converted into bullion and coin. Soon, however, this windfall was exhausted. It was only in 1544, in the frigid and arid 15,000+ foot heights of present-day Bolivia, that the discovery of the most concentrated deposit of silver ever found opened up the real floodgates of wealth that drove the colonization of Peru. But even as the exploitation of this treasure trove helped fuel the global economy of the Spanish Empire, the mining of the Cerro Rico or "rich mountain" of Potosi, as the city founded at its base came to be known, was a brutal undertaking that claimed the lives of countless indigenous workers. The pressure to produce was further intensified in 1572, with the invention of the mercury amalgamation technique that sped up the refinement process, and the flow of bullion began to reach the industrial proportions that made Peru legendary.

Figure 3
Basin with classical urns, grotesques and scenes of Andean life
Potosí, ca. 1586
silver gilt and silver (exterior) molded, chased, and engraved
4 1/2 x 21 1/4"
Nikolaikirche, Siegen, Germany

While most of the silver mined in the Andes was intended to be shipped to Spain, huge quantities of bullion evaded the grasp of colonial administration and were legally or illegally siphoned off for the benefit of New World residents. As a result, skilled metalworkers flocked from Europe to the Andean region to take advantage of the Potosi bonanza. In contrast to seventeenth-century Spain, which found itself in the throes of a deep economic depression, and where the use of silver and other ostentatious display was closely regulated by the crown, in Peru, the enjoyment of such luxuries was less efficiently monitored. The ready availability of silver drew European silversmiths who soon began to produce wares to suit the tastes of their transplanted European patrons, both ecclesiastical and secular. Adding to the demand for silverwork was yet another clientele, the indigenous elite who gradually adopted European styles of personal display.

This burgeoning Peruvian market as well as the sheer profusion of raw material outstripped the capacities of the immigrant smiths. This presented a great opportunity for indigenous silversmiths, whose "primitive" methods had yielded the gold and silver treasures that so astounded the Spanish conquistadors. The conquistadors, and the Christian missionaries who followed them, believed that native visual arts were inextricably linked to native "religion" and focused enormous energy on the destruction of all imagery related to these beliefs.

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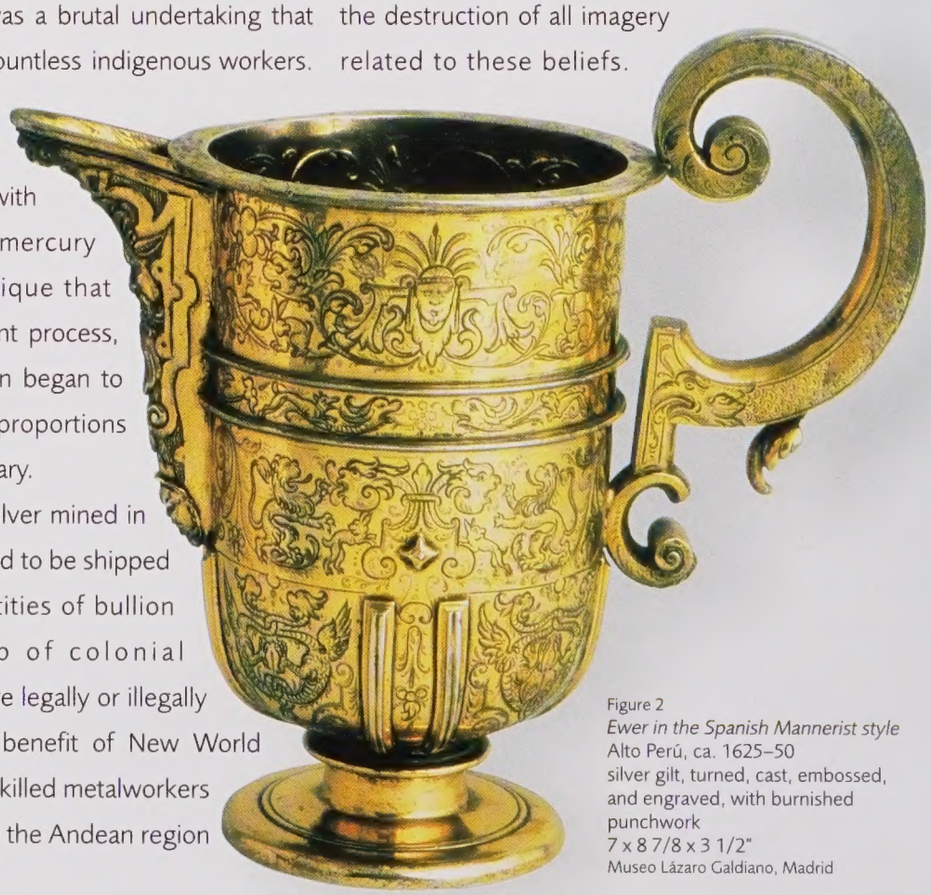


Figure 2
Ewer in the Spanish Mannerist style
Alto Perú, ca. 1625–50
silver gilt, turned, cast, embossed, and engraved, with burnished punchwork
7 x 8 7/8 x 3 1/2"
Museo Lázaro Galdiano, Madrid

Figure 5
Monstrance
Attributed to Diego de Atienza
(Spanish artist active in Peru in the mid-seventeenth century)
Lima, 1649
silver gilt with enamel, cast, chased, and engraved
height 22 1/2"
The Metropolitan Museum of Art, New York; The Friedsam Collection, Bequest of Michael Friedsam, 1931

Figure 6
Ornamental plaque to stand on an altar (maya)
Alto Perú (Potosí?), ca. 1750
silver, repoussé and chased, with burnished punchwork
23 5/8 x 16"
Collection of Nelly Arrieta de Blaquier and Carlos Pedro Blaquier

The output of virtuoso native smiths was thus seen by the outside rulers as a source of potential spiritual error, and regulations were instituted to wipe out any stray elements of suspect idolatry. Apprenticed to European masters and cloistered in quarters where their work could be overseen, indigenous silversmiths soon began to design works for Europeans and indigenous elites. Already masters of such silver-working techniques as lost-wax casting, repoussé, chasing, and filigree, they rapidly assimilated European methods, motifs, and styles. Employing the iron tools introduced by European metalworkers, Andean silversmiths soon moved away from the essentially geometric repoussé ornamentation of the Inca style to the more subtly varied surface effects and delicate naturalism derived from European models, although not necessarily from metalwork. A handful of silver objects from that period have survived to document this transition, most executed in a graphic style that may have been inspired by printed sources (fig 1).

Figure 7
Eucharistic urn in the form of a pelican
Lima(?), ca. 1750–60
silver, partially gilt, with gold and precious stones, cast, molded, repoussé, and chased, with burnished punchwork
32 5/8 x 35 7/8"
Monastery of Nuestra Señora del Prado, Lima

Sometimes Andean artists adopted specific isolated motifs and integrated them into traditional Andean forms in highly original ways.

European influence on Andean style was complicated. At the time of the Conquest, Spain itself was in the process of amalgamation; absorbing into its Islamic/Medieval base the new wave of the Italian Renaissance as well as a host of Northern European influences. So the Spanish, Portuguese, Flemish, German, and Italian artists and craftsmen who migrated to Peru by the late sixteenth century may be seen to exemplify the heterogeneous sources of the styles burgeoning in Spain at the time.

The avenues through which these influences (forms, motifs, and patterns from the sixteenth- and seventeenth-century Iberian peninsula, Italy, and the Rhineland) were introduced to the Viceroyalty of Peru were varied. They included the household furnishings of colonists, the baggage of travelers, and liturgical objects brought by the clergy to aid in the celebration of Catholic rituals. Immigrants to the viceroyalty also brought with them religious and secular printed books, some of the most important vehicles for the transmission of Renaissance style.

Sometimes Andean artists adopted specific isolated motifs and integrated them into traditional Andean forms in highly original ways. In other cases, their emulation of European design was more conventional, as they couched these motifs within an imported European decorative framework passed down from Greco-Roman antiquity: a band of leafy, scrolling vegetation often called by its French name, *rinceau*. A number of rare examples of silver from this period, documenting the introduction of such Renaissance designs, has been preserved only because the Peruvian versions (fig. 2) were in turn exported from America by expatriates or returning colonists, ending up either in European church treasuries or in even shipwrecks at the bottom of the sea.

This leafy scroll was often enlivened by the incorporation of a variety of real and fabulous hybrid animal and human forms (fig. 3). These monstrous, chimerical creatures remained a dominant decorative inspiration for Andean artists throughout the colonial period. Whereas viceregal authorities were always on guard against native depictions of animalistic images in which they saw

overtones of Andean nature worship, the Europeanized versions of these creatures—basilisks, birds, dragons, lions, and mermaids—seemed to have passed muster. Employed within the scrollwork, or sometimes extracted from it and combined in creative ways on more traditional Andean art forms, these lively, idiosyncratic creatures became integral parts of the Andean design vocabulary, no longer European but a thoroughly Andean/American approach to ornamentation.

Figure 8
Water Heater (in the form of a turkey) with internal brazier
Lima(?), ca. 1750–1800
silver, cast, repoussé, and chased
12 1/4 x 8 1/4 x 9 5/8"
Private collection

Political power in the Andean region into which these European motifs and styles were introduced had been centered on the Inca capital of Cuzco. Pre-Columbian metalwork production was also centered there, where its use could be controlled by the Inca state. But this use was not a monetary one. The Inca had no coinage and for them value lay in precious metals only when they were imbued with spiritual significance derived from their use in their culturally sanctioned context. Typically, Inca rulers presented gold or silver objects as gifts of state or reserved them for the gods from whom their own temporal power derived.

Under Spanish rule, the use and production of silver wares spread over a much greater geographical and social spectrum. Following the European guild or *gremio* system, different centers of production sprang up, as silverwork became an object of commerce. By the late seventeenth century, workshops were flourishing in the Spanish capital of Lima, the old Inca capital of Cuzco, and the Villa Imperial of Potosi (by the seventeenth century a boomtown of 200,000 inhabitants, larger than Paris or London). It was in these separate but interlinked centers that, during the Baroque era, Peruvian metalworkers achieved their most glorious effects. There, and in other regional hotspots such as Arequipa, which generated one of the most sophisticated and gorgeous ornamental styles in Baroque Peru, artists evolved distinctive local characteristics. Among the primary sources of patronage were the Peruvian clergy and religious confraternities, both Spanish and indigenous (fig. 4), who commissioned grandiose silverwork to decorate the numerous churches and convents that proliferated throughout the region.

The Inca had no coinage and for them value lay in precious metals only when they were imbued with spiritual significance derived from their use in their culturally sanctioned context.

By the turn of the seventeenth century, Catholic Christianity was a vibrant component of life in many communities across the Andean region. The new rites were celebrated both in traditional Andean outdoor processions and inside churches. A new architecture developed that emphasized large interior spaces to accommodate not only the ruling classes but the converted masses as well. Churches served as the focal points for newly built towns and the style in which they were constructed and decorated reflected modes brought over from Europe.

These imported motifs were profoundly transformed, however, by the Andean artists who translated them into a unique colonial Andean

Figure 9
Maté Cup
Alto Perú (Potosí?), ca. 1790–1800
gourd and silver, cast, repoussé, and chased, with burnished punchwork
7 5/8 x 3 3/8"
Museo de Arte Hispanoamericano Isaac Fernández Blanco, Buenos Aires

Figure 10
Shellform Box (for keeping maté or coca leaves?)
Potosí(?), ca. 1780
silver, cast, engraved, repoussé, and chased, with burnished punchwork
6 3/4 x 8 1/2 x 8 5/8"
Museo de Arte Hispanoamericano Isaac Fernández Blanco, Buenos Aires

decorative language. The secular Renaissance taste for classical urns, foliate wreaths, and bands of curling vegetation interwoven with various flora and fauna was adapted to appear on a wide variety of religious objects. However, specifically religious emblems played only a minor role in this liturgical splendor. Gilt altarpieces were decked with a vast array of silver embossed with idiosyncratic interpretations of European designs, often products of an indigenous craftsmen working for native patrons.

The sheer plenitude of silver in the Andes led to its use in traditional Spanish-style liturgical objects, such as the chalices and monstrances used to offer Mass, or halos for holy statues (fig. 5), objects which in Spain of that era were often crafted of plated brass. But silver was also the medium of choice for an array of ecclesiastical objects outside the stylistic boundaries or traditions of Europe. Some of these elaborate accoutrements contributed to the conduct of the service, but others, such as the *mayas* (fig. 6) mounted on the silver-stepped deck at the back of the silver-clad altar, served only decorative purposes, reflecting the glow of myriad candles and infusing the sacred spaces with a luminous aura.

Among the most extraordinary religious objects produced in viceregal Peru were silver constructions in the form of life-size (or larger) birds, intended to represent pelicans (fig. 7), and created to house the consecrated Eucharistic host during Holy Week. An emblem of the sacrifice of Christ, the pelican was rendered in smaller (but equally inaccurate) versions for princely collectors in Europe. But mammoth Peruvian examples are even today treasured in the impoverished churches of Lima and in highland communities.

Churches were not the only spaces enriched with densely wrought silverware. Europeans also brought with them a taste for using silver in domestic environments. Silver vessels and other wares designed for functional purposes or display were customary possessions of Europeans elites. Although economic crises in seventeenth-century Spain inspired laws restricting this sumptuary excess, the sheer abundance of silver in Peru made these luxuries far more widely available, even among the indigenous population.

In the domestic arena, even more than in the church, uniquely Peruvian forms evolved, especially in the eighteenth century. Many of these new forms developed around the custom of drinking maté, a beverage brewed from an herb grown in the lower eastern slopes of the Andes and traded to the mountainous regions since the time of the Incas. During the Spanish era, maté consumption became particularly popular even in coastal regions like Lima. The social ritual (which still survives in the area of the Viceroyalty now Argentina) was a communal one in which water for the brewing would be kept hot in the room where drinkers gathered and the single cup, traditionally made from a gourd, would be circulated among the group. All of the paraphernalia might be made of or embellished with silver.

The kettles, like mini-samovars, contained internal chambers for burning coals to keep the water hot in the frigid Andean heights. They were made in a variety of shapes—sometimes in the form of lions, like medieval aquamaniles, sometimes like little coffers with spouts in the form of fantastic animals. Near the end of the eighteenth century, as the Viceroyalty opened up to international currents, the kettles imitated in precious metal the globular form of a traditional iron kettle. One extraordinary example takes the form of a turkey (fig. 8).

Maté cups were particularly distinctive, traditionally fashioned from gourds called *mati*, the Quechua language word that gave the tea its name. The simple gourds used by the less prosperous were often carved with elaborate ornament. The wealthier classes never forsook the use of the gourd, but theirs would often be augmented with

Figure 11
Casket with grotesque foliate figures
Potosí(?), before 1758
silver, cast, repoussé, and chased, with burnished punchwork; gold, cast and pierced
9 5/8 x 12 1/4 x 6 3/4"
Parish Church of Ezcaray, La Rioja, Spain

These grotesques were among the earliest and most enthusiastically embraced of imported motifs adapted by Andean artists, and maintained their popularity throughout the colonial era.

(or even totally encased in) silver mounts (fig. 9). And the mounts themselves would be embossed with designs that emulated the patterning of the humble gourd itself.

Boxes produced for the storage of the maté leaves (and coca and sweets) were shaped like cockle shells (fig. 10), but were more massively proportioned than their modestly life-sized European prototypes. They combined irregular shell motifs and other ornamental elements derived from European rococo style but, like so much of Andean silverwork, combined the new designs with hybrid creatures that had their origins in the Renaissance grotesques.

These grotesques were among the earliest and most enthusiastically embraced of imported motifs adapted by Andean artists, and maintained their popularity throughout the colonial era. They found their way to the New World much as they had migrated throughout Europe from fifteenth-century Italy—via early printed books. Hybrid creatures combining elements of various animals—part of the international ornamental language of Renaissance Europe and vigorously employed throughout the Iberian peninsula—migrated to Peru and suffused the work of builders, weavers, carvers, and silversmiths. One of the most popular versions was what some call the "foliate" man (or woman). A form of caryatid, with leafy nether parts and human torso and raised arms or wings (fig. 11), the foliate creature is a common feature in colonial silver, embossed for instance on altar frontals, mayas, or salvers, or cast to serve as feet for church monstrances or water heaters.

Other motifs that seized the Andean imaginations were the great felines (lions or pumas), basilisks, butterflies, and double-headed eagles as well as a great variety of ordinary avian types. The butterfly, one of the few naturalistic emblems encountered in Inca art, once a symbol of rebirth and regeneration, seems to have endured, especially in the Potosi region where it appears on much of the silverwork of the late eighteenth century, but is so transformed for decorative effect that it is scarcely recognizable. The bi-cephalic eagle, the emblem of the Hapsburg emperors who ruled Spain and her possessions until the early eighteenth century, continued to play a role in colonial decoration long after their regime had come to an end. The mighty lion, once an emblem of supreme ferocity, rampant on the coat of arms of the Spanish crown, eventually will sit or stand meekly on a table to emit perfume (fig. 12) or boiling water.

Among the most dominant elements of Andean design throughout the colonial era, especially in repoussé work, are the scrolling vines and lush floral motifs that serve as frame and background for the array of fauna described above. The decorative interweaving of leafy scrolls so permeates the art of both Asia and Europe that we scarcely note it as distinctive. But, Andean artists' adoption of this concept, unused by pre-Columbian artisans, was one of the single most innovative aspects of colonial design. One is moved to wonder what this tangle of foliage—filling every corner of so much Andean silver—signified to makers in the barren heights of Potosi, where scarcely anything but the sparsest grass can grow (fig. 13). Perhaps, like the birds that inhabit this imagined silver paradise, it emblemizes another world, the wild eastern Amazonian jungle to which indigenous people would sometimes desperately escape, beyond the boundaries of the civilized world. ⧗

One is moved to wonder what this tangle of foliage—filling every corner of so much Andean silver—signified to makers in the barren heights of Potosi, where scarcely anything but the sparsest grass can grow.

Figure 13
Basin for an ewer
Alto Perú, ca. 1735
silver, repoussé and chased, with burnished punchwork
diameter 14"
Private collection

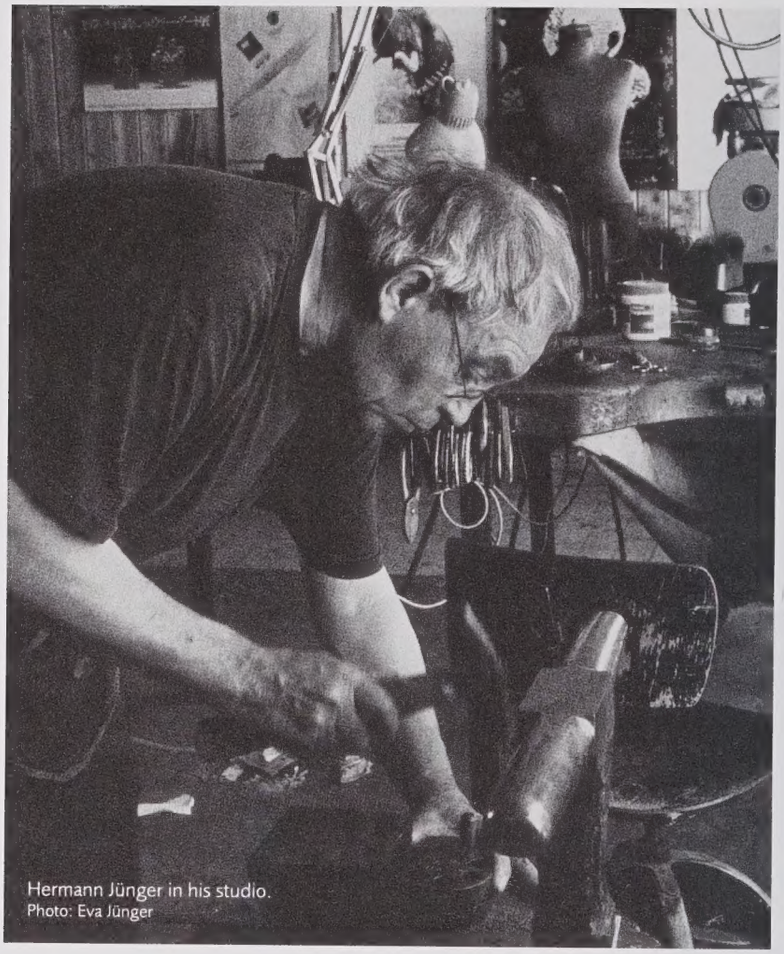
Johanna Hecht is associate curator, Department of European Sculpture and Decorative Arts, at The Metropolitan Museum of Art, New York.

All photographs ©The Metropolitan Museum of Art.

Figure 12
Incense burner in the form of a seated lion
Lima, late eighteenth century (?)
silver, cast, chased, and pierced, with burnished punchwork
7 1/2 x 10 5/8"
Private collection

IN MEMORIAM

Hermann Jünger (1928-2005)



Hermann Jünger in his studio.
Photo: Eva Jünger

Barbara Seidenath
Jeweler, and Adjunct Faculty,
Rhode Island School of Design

Growing up, I had been exposed to art by my art-enthusiastic mother, but did not have much knowledge about the world in which art is created. Meeting Hermann and his family (I went to high school with two of his children) opened my eyes. Experiencing the highly creative environment in Hermann and Jo's house had a profound impact on my decision to pursue an education in jewelry-making. It was also the beginning of a long friendship.

The Jünger's house in Pöring was always open to all of us—friends, colleagues, professionals, students. It was a place for discussions and wonderful celebrations of all kinds and I never left uninspired.

The fact that Munich continues to be one of the important international places for contemporary jewelry and metalsmithing is connected to Hermann's contributions as an artist and teacher. He not only earned the respect of his colleagues at the Academy of Fine Arts, but also brought his own and his students' work into art museums.

At the Academy we argued with him at times, as students do, and were frustrated when he sent us all back to the bench, but he set high standards, and the examples that he taught by were convincing.

Working in the studio, there were no compromises made, the smallest detail mattered. Hermann was a critical thinker and a very cultured man, interested in art, literature, and history, and always reading. No friend of meaningless small talk, his usual and slightly humorous greeting when we would meet, after my move to the U.S., "...and how are things in America," would soon turn into a long discussion of world politics and life matters. Personal and artistic integrity were inseparable, and this integrity was perhaps what I admired most in Hermann. I am forever grateful for all that he has taught me and I miss him dearly.

Ursula Ilse-Neuman
Curator, Museum of Arts & Design, New York

As a curator of contemporary craft and decorative arts, I had long appreciated Hermann Jünger's seminal contributions to the development of twentieth-century jewelry. I initially contacted the eminent jewelry-maker to discuss presenting his work in New York, and was rewarded with the first of his letters to me, handwritten in a bold, angular script, conveying his artistry and ideas in a striking and unforgettable manner. I finally met the artist in person on a rainy summer afternoon at the train station in Pöring, near Munich. I will never forget him standing on the platform under a large umbrella, in knee-high rubber boots and a Bavarian "Janker," hand-in-hand with his young grandson. In his wonderful Jugendstil villa, we spoke of our shared roots in Bavaria as he offered me a cup of tea with a finely hammered brass spoon, jokingly introducing himself as the "Spoon Maker." Receptive and thoughtful, he humanized our discussions of even the most academic subjects. Although his jewelry is meticulously conceived and executed, he showed me how he drew inspiration from the humblest objects from the surrounding land—leaves, small rocks, river pebbles, twigs, birds' feathers, pinecones, and even rusty nails, coins and other domestic detritus. That first visit initiated months of planning for a retrospective exhibition of his work in New York. He carefully sketched the display cases that would be required, explaining that he would need to place each object personally. His approach and logic were totally persuasive, and I learned more in those brief hours than I could have learned in a semester of studying jewelry history. When Hermann fell ill, he could not travel to New York, but each time we met in Germany we spoke about our project. I promised him and myself that one day his work would be shown in my adopted city—and I am confident it will. For now, I look at his wonderful gold and enamel neckpiece in the Museum's collection and see embodied in its assured balance of form and materials the creative joy of the artist and friend I was privileged to have known.

Robert Ebendorf
Jeweler, and Carol Grotnes Belk Distinguished Professor of Art at Eastern Carolina University

A student in New Paltz, New York, once asked Hermann what he thought of New York City. His answer impressed me as saying as much about the man as about his opinion of the city: "New York is like a constantly evolving garden. Old buildings lose their strength—due to age, weather, stress, changing styles and social demands, whatever. The wrecking ball arrives, then there's a big hole from which a new creation begins to emerge. Steel, stone, all growing forth. The buildings unfold like flowers with new color, life, and energy. Then, inevitably, the cycle repeats itself." He viewed the modern city (and, surely, life itself) as an organic creative process to be experienced but also to be nurtured. An unprecious, utilitarian view, I thought: life and death, death and life. It didn't escape me, however, that behind that metaphor lurked, still lurks, the call of the gardener, the builder, the steward of life's gifts.

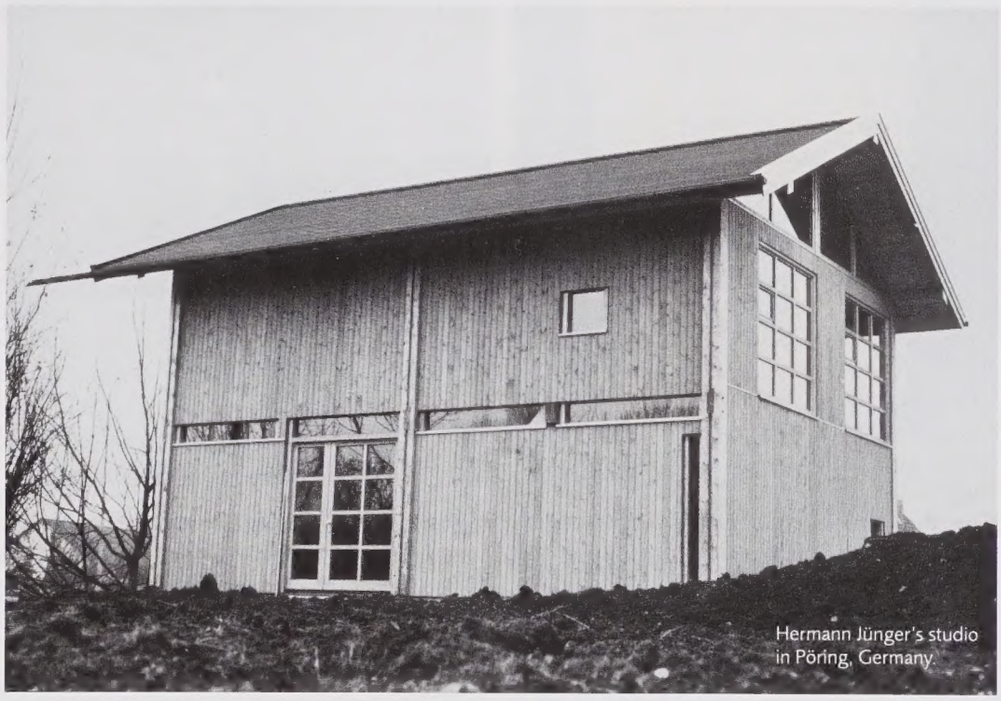
Hermann Jünger was an integral part of my life for 25 years, even though we lived thousands of miles apart. We wrote each other, and it is through this correspondence that Hermann came to be for me, well, Hermann. His insights into the vicissitudes of life—whether the subject was seismic shifts in global politics, the life of the artist, the world of the family—were an invaluable source of inspiration and enlightenment. I remain forever grateful for his endearing attention to friendship: time would pass, life would move on, but still there would come a letter from Hermann, out of the blue—a letter in which he would speak to me of his world as if we were the most intimate friends. Hermann inspired affection and provided me with an object lesson in the particulars of long-term friendship.

Once, sitting in Hermann's garden in Pöring, sipping coffee and enjoying a lovely spring morning, he said to my much younger self, "Bob, you might not understand what I am trying to tell you, but there will come a day when you will go the workshop and you will feel like a child entering the sandbox; be playful and enjoy the moment." Years later, that very thing happened and I understood at once what he meant. The lesson goes even deeper, as I've come to understand that another piece of jewelry, another deposit in the bank, more recognition, none of this can supplant the simple, revelatory joy of the creative process.

The thoughts and acts that went into informing Hermann Jünger's metaphors of the garden and the sandbox—as well as his sterling example of the life well-lived—these are to me equal to his work in comprising the full picture of his legacy. Much of what made our friend Hermann Jünger Hermann Jünger still lives, still thrives, still inspires.

Helen Drutt English
Author, founder/director of Helen Drutt: Philadelphia, curatorial consultant

Pöring, Germany is a beautiful village tucked in the rolling fields on the outskirts of Munich; it rests next to Zorneding. It is where Hermann Jünger lived and worked; it is where Jo, his devoted wife of 49 years, shared his life. It is where his studio building stood within a few minutes walk from his home. It is where his daughter Ike and her two sons reside adjacent to the studio; it is where Hermann died on February 6, 2005. Surrounded by his family and his friends, he lay in a bed with his garden in view, in the room that held his books and the elements of his ideas. His clear blue eyes took one beyond his body into the eternity that was soon to come.


Hermann Jünger's studio in Pöring, Germany.

When I first visited the Pöring house in 1988 it was the occasion of Hermann's sixtieth birthday, which was celebrated simultaneously with the opening of his exhibition *Hermann Jünger Schmuck nach 1945*, in Germanischer Nationalmuseum, Nuremberg. His grand home, which had become a mecca to all who liked him, was situated in a wood surrounding a large pond that was once the site of a brickyard. Eighteen years ago, no other homes were visible on that site.

Visits to Hermann and his wife Jo were a ritual that marked my annual journeys to Munich. We drank wine, talked about art, literature, and philosophy and ended our day with supper in a local beer garden. Hermann's sparkling blue eyes always challenged me—to look at work, to respond to a quote from Walter Benjamin, or to whet my visual appetite as he pulled his drawings out of the drawer. His studio was filled with the plans for his future—a publication, an exhibition, or a pendant or brooch not yet realized. Artifacts from his travels or objects whose shape and form caught his fancy filled the cabinets or were strategically placed.

His sense of organization was also revealed in the cabinets, which held his prize possessions of spoons. Hermann's stride was not a walk and was inexhaustible. He gathered his family and friends like a shepherd tending a flock of sheep—but the field was always a museum, an exhibition space, or beer hall filled with friends, family, students, all clamoring to rub shoulders with Hermann.

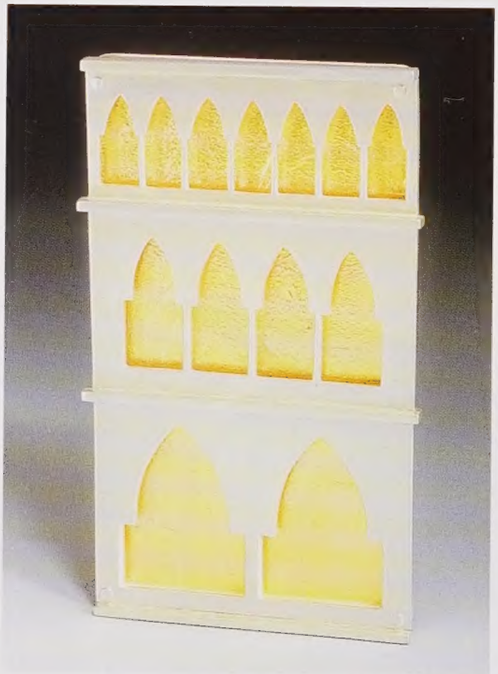
Hermann loved to teach and share his knowledge; when the *Schmuckgestaltung an der Akademie der Bildenden Künste München 1946-1991* was published, knowing that German was not "my tongue," he carefully annotated all the images in his script citing the references to the artists. We had an epistolary relationship—by fax and by post; his letters were warm, generous, personal, and intellectual.

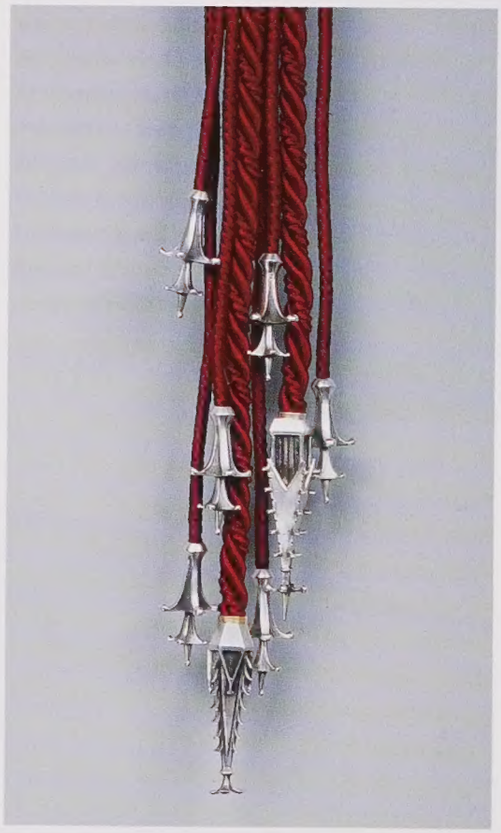
Hermann Jünger was a teacher, father, husband, grandfather, artist, friend—he turned us on through his jewelry, his drawings, and his inexhaustible references to literature. The richness of his writing style—the content as well as the calligraphy—was equal to the works in metal and his drawings. He unfailingly led us into a new territory not only with his works, but with his words.

"DONNA VEVERKA: PERSONAL ARCHITECTURE"

ALLSTON SKIRT GALLERY,
BOSTON, MASSACHUSETTS
NOVEMBER 5-27, 2004

by PATRICIA HARRIS AND DAVID LYON





In the exhibition "Personal Architecture," Donna Veverka emerges as an architect of the imagination. The dozen pieces, all made in 2004, mark her transformation from a metalsmith adroit at incorporating architectural motifs into a visionary creator of self-contained spaces and buildings—and spaces within buildings—that we long to inhabit.

It is almost as if Veverka spent the last few years learning the minutiae of architectural motifs. Much of her earlier jewelry employed disembodied shapes or decorative elements from classic, gothic, or renaissance buildings. They were alluring in their mystery and engaging in the rhythms of their repeats—yet they depended heavily on architectural literacy for full impact. If the viewer didn't already know the visual sources, the pieces were less resonant.

With the group presented in "Personal Architecture," Veverka embraces the fullness of architectural form. These works invert the usual relationship implicit in monumental architecture: The human now towers over the structure, rather than vice versa. We are not overwhelmed by the building—instead, we wear it. The pieces carry just enough heft to remind the wearer of their presence.

Two of the five rings illustrate how Veverka has made the transition from adapting architectural motifs to creating architectural forms. Although they draw on support elements common to monumental structures, both *Buttress* and *Fluted Column* rise from the base of their respective rings as monuments in their own right. In effect, they become towers. The 18k gold caps on both figures signal their completion as objects rather than quotations of architectural motif. Viewed out of context in a photograph, they could be anywhere from one inch to 20 feet high. Only the finger hole of the ring hints at their scale.

The *Spiral Staircase* bracelet is perhaps the single most dramatic work in the group. Although she delineates a single architectural feature rather than an entire building, Veverka renders it as a self-contained space rather than one element abstracted from a structure. The elegantly simple form of ascending stairs on a spiral band defines a hollow for the arm—about as intimate as architecture gets.

Veverka returns to steps in her *Staircase* ring, where she capitalizes on the natural apertures of architecture to maximum effect. As she observes in her artist's statement for the show, "the massive solid forms" of sacred buildings and important public spaces "are perforated regularly with arches and vaults." While those perforations lighten the structure both visually and physically, they serve additional functions in Veverka's designs. Not only do the open spaces reduce the weight of the metal, they also reveal the inner workings of the architecture. Thus, the *Staircase* ring presents not just an open stair, with the step motif carried around the circumference of the ring, but also the mysterious space beneath the steps—accented in gold to draw the eye into the structure.

The other two rings in the series, *Amphitheater* and *Coliseum*, evoke complete buildings with what could only be called sketches in metal. Each distills the formal essence of the building into a simple form. Veverka's design shorthand suggests grand structures with more economy of detail than she once employed to represent a single architectural motif. That visual thrift—the semi-round and stepped seats of the amphitheater, the crown-like circular wall of a coliseum perforated by arches—allows her to invoke truly monumental buildings at a scale appropriate for the hand.

Two brooches in the exhibition sketch architecture by using two-dimensional forms to suggest three dimensions. *Tower* and *Venetian Palace* reduce their respective buildings to facades. Veverka provides a corner view of the tower—bending the metal at a right angle—while she suggests depth in the palace by using a scrim of window shapes over a sheet of gold set back a quarter inch. While the sheet metal lacks the substance and hence the physical presence of the ring and bracelet castings, both brooches limn their structures with elegant economy.

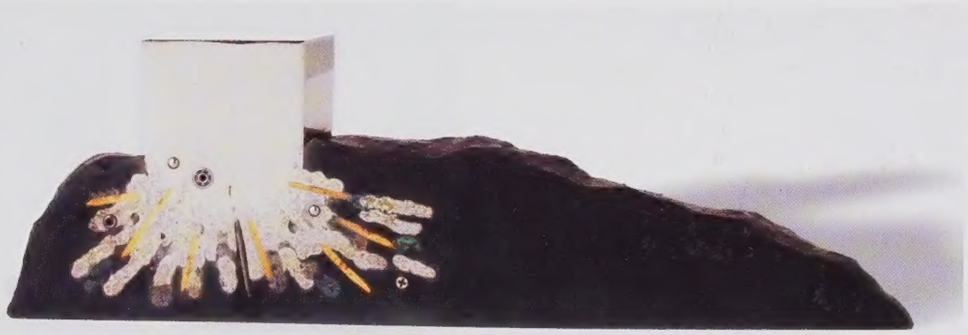
The spires attached at the end of cords in *Spire Necklace* are the most elaborately articulated forms Veverka created for this show. Modeled on the spires of Gothic cathedrals, they seem at once as organic as dripping wax, and as artificial and formal as heraldic symbols. The design of the necklace brings the eight spires together in an exuberant burst of form—like a cathedral's roofline collapsed in a telephoto image. As part of a show of personalized architectural figures, the sheer indulgence in detail provides a riveting counterpoint to the gestural simplicity of the other work.

Critics and writers **Patricia Harris** and **David Lyon** live in Cambridge, Massachusetts.

clockwise from top
Staircase, 2004
sterling silver, 18k gold
1 5/8 x 1 1/8 x 1/2"

Spire Necklace (detail), 2004
sterling silver, 18k gold, cord
largest spire: 2 1/2 x 1/2 x 1/2"

Venetian Palace, 2004
sterling silver, 18k gold
2 7/8 x 4 1/4 x 1/4"



"TRANSPOSITION: 5 JEWELERS RESPOND TO PYRMONT'S HISTORY"

PYRMONT STUDIOS, SYDNEY, AUSTRALIA
DECEMBER 9-24, 2004

by TRACEY CLEMENT

In a way, jewelers write history. By creating artifacts that are later discovered and "read," they tell stories about a specific time and place. But jewelers also use the past as a source of inspiration for new artifacts. In this way history is diverted from a being a record of straight linear progression and becomes more like a Möbius strip, an endless loop of influence, reinterpretation, and change. The exhibition "Transposition" is an example of this phenomenon. Under the guidance of curator Rhana Devenport and local historian Shirley Fitzgerald, jewelers Joungmee Do, Brenda Factor, Rohan Nicol, Sean O'Connell, and Alice Whish have translated the rich history of Pyrmont, one of Sydney's inner city suburbs.

As a location, Pyrmont encapsulates Australia's history, a history that is both long and short. As a landmass Australia is ancient. It was once part of the prehistoric super-continent Gondwana and it is visibly worn down; looking at the weather-beaten sandstone surfaces of the Pyrmont peninsula it is clear that this landscape has been eroded by the elements for millennia. This huge continent also bears widespread traces of ancient inhabitation. For approximately 60,000 years prior to European colonization, the Aboriginal people adapted to Australia's harsh and varied climates and developed complex and unique cultures. In contrast, Australia's white history is short.

White settlement of Australia began in Sydney in 1788. Alice Whish investigates the impact of colonization on Pyrmont's indigenous inhabitants by looking at the natural environment. She found that many of the plants that once flourished around Pyrmont are now rare or extinct. Whish has replicated these missing flowers in a series of silver jewels. Although they are delicate and almost whimsical, these garlands are also cold and lifeless. They are a reminder of loss. Whish's work acknowledges that settlement of Australia was an invasion with many casualties. The legacy of colonization is irrevocable damage, not only to the Aboriginal people, but also to the indigenous flora, fauna, and ancient landscape of Australia.

Sydney was founded with the arrival of 775 convicts (including 192 women and 18 children) and some 200 men of dubious character to enforce order.[1] Despite an inauspicious beginning as a penal colony, Sydney prospered. It became a sprawling metropolis and by the mid-nineteenth century Pyrmont was its industrial center. At its productive peak the small peninsula was dominated by coal burning smoke stacks, sandstone quarries, huge warehouses, factories and foundries, textile mills, wharves, railway and shipbuilding yards, and a sugar refinery. Sean O'Connell, Rohan Nicol, and Brenda Factor all examine Pyrmont's industrial past.

In Sean O'Connell's small cast-iron sculpture of the Pyrmont peninsula a subterranean view reveals tiny ball bearings and springs—miniature versions of the mechanisms used in his clever kinetic rings. O'Connell accentuates the fact that nature provides jewelers (and industry) with raw materials; all metal work, no matter how slick and mechanical, has its roots in the ground.

Rohan Nicol's carved bone brooches were inspired by the Art Deco lines of the Pyrmont incinerator, designed in 1935 by American architects Walter Burley Griffin and his wife Marion Mahoney. Despite the cult status of its architects and the opulence of the building (which resembled a pseudo-Assyrian temple) the incinerator was demolished in 1992 and replaced by a high density apartment block. Nicol's pieces highlight Pyrmont's change in priorities, from blue-collar workplace to white-collar bedroom.

Brenda Factor's interpretation of Pyrmont's industrial past is firmly fixed in the present. In her mini-installation *Soft Poke*, she casts massive nuts and bolts in silicon rubber. Factor's pink and floppy bolts are comically useless; unable to maintain their erections they are an irreverent symbol of the increasing redundancy of manual skills in an information-driven age.

Joungmee Do was born in Korea, making her what is euphemistically referred to as a *new Australian*, but there is nothing new or unusual about being a migrant to this country. Immigration has shaped Australia, for better or worse, for centuries. Although her intricately pierced and precisely textured keys, locks, and pendants deliberately reference the decorative motifs of a Victorian past, Do's pieces also point to Pyrmont's (and Australia's) future. Do's use of traditional Korean processes in her reinterpretations of European heraldry manifests/signals the creation of a vibrant hybrid culture. Her work also perfectly demonstrates the cyclical nature of history that the exhibition "Transposition" embodies: a perpetual loop where past, present, and future intermingle and blur.

Tracey Clement, a Sydney-based artist, writer and jeweler, lectures at the Design Center.

clockwise from top
Joungmee Do
House Key Plate, 2004
steel, fine silver, sterling silver, 24k gold, copper
4 7/8 x 4 5/8"

Sean O'Connell
Pyrmont Slice, 2004
cast iron, stainless steel, 24k gold
1 1/2 x 5 x 3/8"

Brenda Factor
Soft Poke, 2004
silicone
variable size

Rohan Nicol
"Marion and Walter Burley Griffin Reverberatory Incinerator Series" (1 of 3), 2004
bone
3 x 1 1/2"
All photography by Luminere Photo-Design

[1] Robert Hughes, *The Art Of Australia* (Ringwood, Victoria: Penguin Books Australia Ltd, 1970), 27.

"HEAVY METAL"

FUNCTION + ART GALLERY, CHICAGO
FEBRUARY 18-APRIL 15, 2005

by POLLY ULLRICH

Metal furniture as an art form has its origins in the distant past; both the Etruscans and the Romans produced cast bronze furniture. But since the turn of the last century, furniture constructed of metal has been aligned with some of the most contemporary and avant-garde of art movements. Cast metal furniture, for example, dotted late nineteenth-century Parisian parks and gardens, its vividly foliated design propelled by the influence of the Art Nouveau leaders Antoni Gaudi of Spain and Hector Guimard of France. The Surrealist brothers Diego and Alberto Giacometti pioneered an extraordinary and idiosyncratic body of attenuated cast bronze art furniture in the 1930s. And architects such as Mies van der Rohe and Le Corbusier appropriated tubular steel from the aircraft and shipbuilding industries to design sleek furniture, such as the Barcelona chair, which epitomized the Modernist canon in the mid-twentieth century.

Hence, it is no surprise to observe the art form within a distinctly pluralistic and postmodern setting, the 14-artist exhibition "Heavy Metal," a rich mix of metal furniture and sculpture in aluminum, copper, pewter, steel, and bronze. According to curatorial statements, the premise of this show, which was drawn from artists around the United States, was to juxtapose sculpture and functional metal art. However, the sculpture in the exhibition—for example, Sarah Obrecht's lovely *Variegated Cluster #3*, a patinated bunch of stems and branches hanging from a wall—breaks decidedly with the quintessential Modernist industrial sensibility intrinsic to direct metal sculpture. This sensibility is epitomized by sculptor David Smith's grand and solemn observation that this way of art making "possesses little art history. What it possesses are the history of this culture: power, structure, movement, progress, suspension, destruction, brutality." In contrast, Obrecht's nuanced and poetic small-scale constructions bring direct metal construction into a lyrical, vegetal realm which—while not functional—nevertheless fluidly eases the medium toward the domestic, humanistic sphere of furniture, sculpture's partner in the show.

It was the furniture in the exhibition, however, that allowed the artists to explore the medium of metal within the experiential domain of the human body and its daily routines. Because of the obvious care with which these objects were envisioned and created, the work falls somewhere between the categories of ordinary furniture and sculpture, allowing the makers to "put the sense of ceremony back in an object, rather than allowing it to be merely utilitarian," as metalsmith Albert Paley once described his own furniture. However, the work is clearly meant to be used. Take, for example, Chris Martin's *1400R24*, a plush armchair with sheet steel arms and a pliant rubber seat and back. This piece echoes any number of leather reading chairs comfortably pulled up before a fireplace, even as its aesthetic punch leaps from the clean sweep of its lines and the jolt of the play between hard (steel) and soft (rubber).

Paul Freundt's *Aluminum Bench*, its bright, boldly scuffed surface animating a severely reductive sculptural form, embodies a rigidly distilled minimalism that doesn't obscure the object's serviceability. John Medwedeff, a sculptor known for his monumental public sculpture, produced for this show the glass-topped *Dining Table*, with forged and fabricated steel legs and under-girding—its 14 pieces of henna-hued metal a baroque symmetry of sharp edges, soft curves, and unblemished seams. The daily domestic use promised by these objects provided an opportunity—like no other art form—for multiple layers of comprehension for the viewer, as a deeper understanding of the object takes place with each successive encounter and as the furniture is handled over and over.

"Heavy Metal" reached well beyond exhibitions that showcase nonfunctional art objects that remain safely within conventional art world categories while purporting to "discuss" or "reference" the idea of function. For that reason, the show contained a radical authenticity. David Orth's *Bird Pedestal*, a slim bronze table with a concrete base, not only contributes to a discourse about function, it inserts itself into the very act of use. Yet, *Bird Pedestal* also rides a more conventional conceptual edge, its title referring to what has historically been a point of ripe contention in the art world—sculpture's need for a base or pedestal. "Heavy Metal" not only proposed connections between the once separate categories of furniture and sculpture, it also attempted to level the playing field between art and daily life, between art works and the physical necessities of human experience, an objective that lies at the heart of much of postmodern thought.

Polly Ullrich is a Chicago-based art critic.

clockwise from top left
Chris Martin
1400R24, 2001
steel, rubber
31 x 37 x 31"

David Orth
Bird Pedestal, 2004
bronze, weathered concrete
42 x 36 x 9"

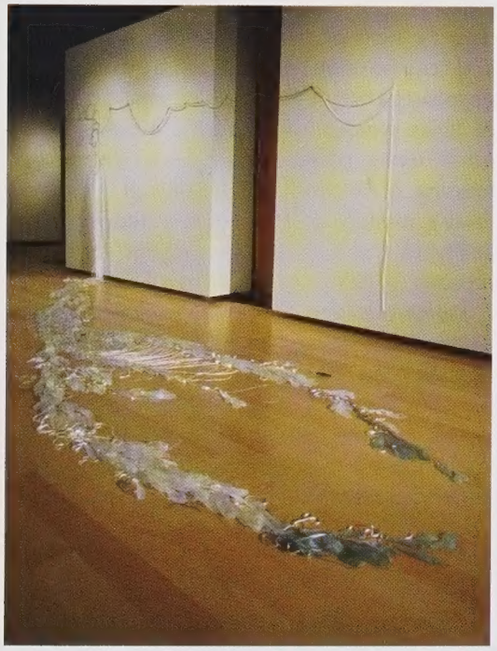
John Medwedeff
Dining Table, 2004
steel
30 x 72 x 42"

Sarah Obrecht
Variegated Cluster #3, 2005
mixed metals, patina
28 x 7 x 5"

"CHARLOTTE MEYER AND MARIA PHILLIPS: SHIFT"

WILLIAM TRAVER GALLERY,
TACOMA, WASHINGTON
JANUARY 15-FEBRUARY 6, 2005

by MATTHEW KANGAS



The collaborative exhibition "Shift," by Charlotte Meyer and Maria Phillips, was provocative and path-breaking in a number of ways. Combining glass, steel, mercury, and silver, the two artists created four separate but related wall installations, one of which extended onto the floor. Seen separately or as a whole, the installations (which were disassembled permanently after the exhibition) injected a much-needed experimental dimension into both artists' oeuvres.

Phillips is a well-known jewelry artist who has been written about widely, including (like Meyer) in *Metalsmith*. Meyer is a British-born artist who has been active in the U.S. since she was an artist-in-residence at Seattle's municipally owned crafts school, the Pratt Fine Arts Center, in 1996. After starting with jewelry, Meyer tried out glass the following year when she received a scholarship to Pilchuck Glass School.

Past, the largest of the grouping, had a delicate glass harness or bridle shape affixed to the wall with flat silver chains extending across an 18-foot-wide expanse. A frozen shower of glass pieces descended from the harness shape and spilled onto the floor in a random pattern that suggested the flow of water. Both artists began by exploding prior expectations about traditional sculptural volume and mass by substituting line, claiming space from the ground up, and outlining floor and wall surfaces to define the work's limits.

Internal Divisions #5-#10 was perhaps less adventurous, and more beholden to the presence of handcrafted objects, but no less beautiful than *Past*. Meyer's mercury-lined hand-blown glass blobs of differing sizes were clustered in *#10* and suspended from the ceiling by Phillips's silver chains, which also formed a pendant dangled beneath the work. It joined several other circular and irregular barbell shapes that were positioned both horizontally and vertically on the white gallery wall. More silver chains comprised of different sized links and additions were looped or loosely hung according to the sites of smaller glass pieces on the wall. The works could be interpreted as metaphors of underwater life, planetary constellations, or giant jewels.

Without metaphor or allegory, *Internal Divisions #5-#10* claimed its own reductive space, operating as a new way of using materials like silver and glass, echoing the downbeat and drab compositions of Eva Hesse but with the jolting, reflective qualities of shiny materials. Thus, at best, the viewer activated the piece, finding reflections of his or her presence within each mercury-mirrored orb.

At the same time, the entire exhibition, despite its formal strength and material delicacy, fragility and silvery color, risked an accusation of thinness, overextended into an empty space. Detail was appreciated on an almost microscopic basis, drawing the viewer in to notice meticulous fashioning rather than overall weight or heft.

Phillips also made two individual wall installations of smaller, more discrete pieces. *Circuition* combined phallic and visceral forms with what appeared to be a glass wasp's nest. Her *Imminent* alternated shapes made of stainless steel with hand-cast brass ducks all in a row. Without the scope and stretch of the larger installations, a possible weakness of ideas was exposed. Given such tiny elements, piling on as many as possible in a wider setting obscured the potential fussiness of fabrication more readily accepted with straightforward jewelry.

Taken altogether, "Shift" was a fruitful collaboration addressing issues of scale and size that plague both jewelers and glassblowers in their common attempts to establish sculptural status with their chosen media.

Matthew Kangas, a Seattle-based critic, is the author of a new collection of essays, *epicenter: Essays on North American Art* (Midmarch Arts).

clockwise from top left
Charlotte Meyer and Maria Phillips
"Internal Diversions Series" (detail), 2004-05
glass, steel, mercury, silver
102 x 120 x 16"
Photo: Russell Johnson

Charlotte Meyer and Maria Phillips
Internal Diversion #10, 2004
glass, steel, mercury, silver
65 x 37 x 16"
Photo: Russell Johnson

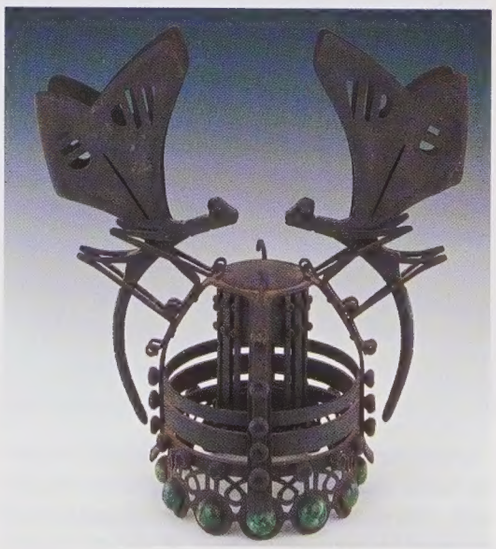
Charlotte Meyer
Past, 2005
mixed media
18 x 5 1/2 x 5'

REVIEWS

"THE ARTIST RESPONDS: ALBERT PALEY AND ART NOUVEAU"

RACINE ART MUSEUM, RACINE, WISCONSIN
SEPTEMBER 19, 2004-MARCH 6, 2005

by L. JOHN ANDREW



The influence of Art Nouveau on the work of Albert Paley has long been acknowledged. A recent exhibition at the Racine Art Museum presented Paley's work in steel alongside his own collection of turn-of-the-century decorative metalwork, ceramics, and glass. The exhibition afforded a rare and enlightening view into the collecting habits of Albert Paley and his wife Frances, and the objects with which they have surrounded themselves.

Located on Lake Michigan in Racine, Wisconsin, the Racine Art Museum holds one of North America's largest collections of contemporary crafts. After The Charles A. Wustum Museum of Fine Arts outgrew its existing space, the new Racine Art Museum was created to house its collection and present major exhibitions. The Paley and Art Nouveau exhibition meshes perfectly with the focus of the new museum, with about half of the more than 3000 items in its permanent collection consisting of work by internationally recognized artists in ceramics, glass, metal, and wood.

On view is a variety of Albert Paley's work made primarily of steel and created between 1982 and 2001. The group of 64 pieces is mostly applied art: pedestals, plant stands, tables, candleholders, lamps, lecterns, and fire tools. Five sculptures and nine works on paper are also shown. Thirty Art Nouveau works made between 1875 and 1910 are interspersed with, and in some cases displayed on top of, Paley's work.

Since his youth in Philadelphia, Paley has had a penchant for collecting, from art and antiquities to natural objects and discarded curiosities. In his statement in the exhibition catalog, Paley recounts acquiring the first piece in his Art Nouveau collection without knowing anything about the style or the maker. "I was drawn to it purely because I had never seen anything so magical," writes Paley. From this point on, his interest in pre-war decorative arts and architecture continued to grow. What began during his studies at the Tyler School of Art eventually evolved into a quest that led him to research the various styles of Art Nouveau in books, museums, and collections throughout the world.

Art Nouveau is best known as a style characterized by the use of foliage expressed as sinuous line in decorative art objects. This flowing sinuous line is the main similarity to Paley's work. He exploits steel's inherent qualities of ductility and malleability by creating long meandering, tapered, twisted, and otherwise wrought elements. Rather than any direct reference to specific features of Art Nouveau, Paley claims the essence of Art Nouveau finds its way into his work through "osmosis."

Dragonfly Lamp by Alessandro Mazzucotelli bears a striking resemblance to the form language employed by Paley. Two large, stylized dragonflies sit opposite each other atop a circular lamp. Their long, tapered tails droop down and large, flat wings fan out in a gesture similar to the forged leaf-like elements used in Paley's *Fire Tools* and other works. At first glance this piece may appear to be made by a contemporary of Paley's because it is crafted primarily of hand wrought steel and has a density of positive and negative elements typically found in Paley's work.

Many other similarities exist between Paley's work and the pieces he has collected. But the numerous turn-of-the-century ceramic vases on pedestals created by Paley, titled "object d'art," call as much attention to their stylistic differences as to their similarities. The vases adhere to classical ideals of order—their smooth, symmetrical forms possess an element of restraint not found in Paley's work. The sometimes dark, even dangerous, appearance of the pedestals overpowers their turn-of–the-century subjects. The plinth is not simply used as an elevated surface for display, but becomes a barrier between the vase and the floor. At times the effect seems to pay homage to the collected object, at others, to overpower the objects displayed.

The decorative Art Nouveau pieces, with their order and symmetry, establish a benchmark of grace and beauty. Paley both heeds and defiantly rejects this model, often in a single piece. In *Large Plant Stand* (1983-1984) abstraction takes over and the chaotic side of nature is expressed with gobs of bent, twisted metal hanging like vines or stalactites. Yet even within this field of seeming disarray, hints of classical principles of balance and composition exist. Paley's work often negotiates a balance between order and disorder. At times symmetrical features are used, and at other times balance is achieved by similar massing of material and density of elements. Paley's mastery of technique is shown in his ability to make a complex organic form and repeat it, or better yet, create its mirror image.

Reinterpretation of historical work is a practice common to many artists. Albert Paley, however, has pursued his study with an exceptional intensity and rigor. This exhibition offered the viewer the rare opportunity to see the art of a contemporary master alongside the work that influenced his creations.

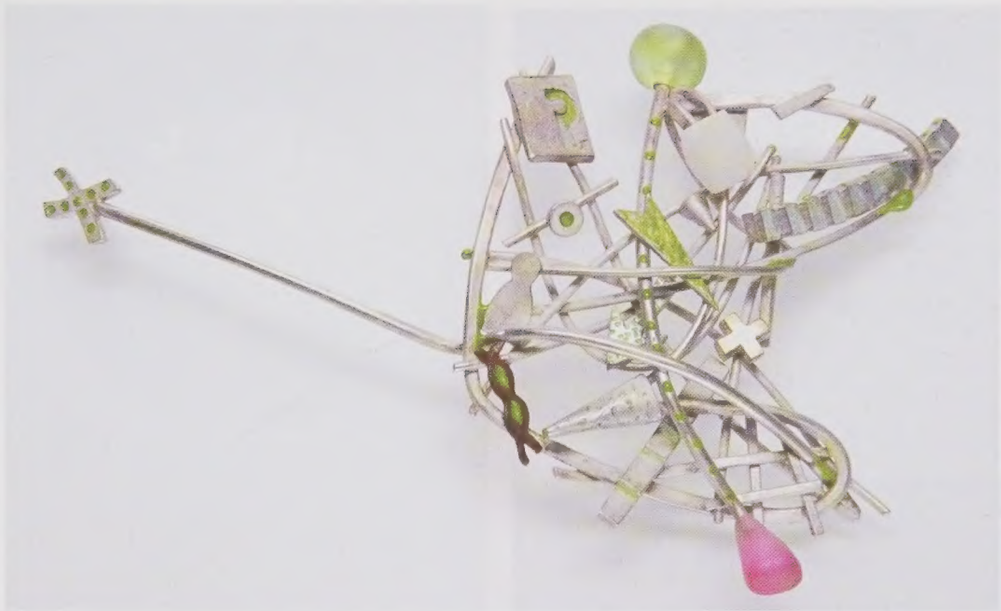
L. John Andrew is a studio metalsmith and sculpture instructor at Milwaukee Institute of Art and Design.

clockwise from top left
Albert and Frances Paley's living room, Rochester, New York
Photo: Bruce Miller

Albert Paley's *Objet d'Art Table* (1992), with vase attributed to Joseph Maria Olbrich (ca. 1904) in Paley's collection
Photo: Bruce Miller

Albert Paley
Fireplace Tools, 1996
steel
41 x 16 x 16"

Alessandro Mazzucotelli
Dragonfly Lamp, 1906
iron, glass
21 3/4 x 19 3/8 x 10"



"VIVIENNE JONES: INSIDE-OUT"

GALERIE NOEL GUYOMARC'H,
BIJOUX D'ART, MONTRÉAL
OCTOBER 21- NOVEMBER 20, 2004

by SHELLY POMERANCE

"Inside-Out" is a show of 71 pieces, rings, necklaces, and brooches in what at first appears to be an overwhelming variety of styles and techniques—until one comes upon a series of 11 framed brooches, set apart, on the wall. They use the same techniques and materials as the rest, but explore an idea that takes the viewer to a separate plane. Each brooch pays homage to an artist, thinker, or ideal that has been an inspiration to Vivienne Jones: Joan of Arc; the Dalai Lama; the painters J.M.W. Turner and Joan Miró; the architect Antonio Gaudí; the poet Dylan Thomas; Lt.-Gen. Roméo Dallaire, who, in 1994, denounced the passivity of the U.N. and Western powers during the Rwandan massacre; and Jane Jacobs, who writes on urban planning and city life. Two other brooches are not homages to people but portray the chaos of contemporary urban existence. Each piece is an exercise in restraint, a distillation of a larger-than-life character: imagine the essence of Joan of Arc or Dylan Thomas reduced to something the size of your thumb.

In earlier work Vivienne Jones used the detritus of nature—dried pods, twigs, and fossils—as metaphors for human nature. Now she delves right into the hearts and minds of these human icons to grapple with their beliefs and philosophies. She presents an interesting challenge to the wearer: are these ideals your ideals? Are you willing to "wear your heart on your sleeve"—or this brooch on your chest? *Vaillance*, her homage to Joan of Arc, is quite literally a heart, scarred in battle, severed in two and held together by silver wire pins. It is a silver shield that pays homage to unswaying idealism and fervor.

Pinned to a person's clothing, framed by the wearer, the brooch imparts its message to the world. Like a medal pinned to a chest, it becomes a potent symbol. Or perhaps more than a medal, it may also be an amulet, capturing the creative energy of Joan Miró or Antonio Gaudí, the serenity of the Dalai Lama, or the moral integrity of Roméo Dallaire; one wears their spirit, and is inspired by it.

But why this seemingly arbitrary collection of people and philosophies? What is the connection between Joan of Arc and the Dalai Lama? Jane Jacobs and Dylan Thomas? Could it be order and chaos, and finding a balance between the two? Dylan Thomas channelled his torrent of creativity and inner chaos to produce great poetry. Antonio Gaudí's sensual, biomorphic architecture defied the strict horizontals and verticals of twentieth-century architecture. Yet within its limitless freedom, there is organization.

Sign of the Times I and *Sign of the Times II* examine the complexity of modern urban life and find order within it. *Sign of the Times II* is a tangle of silver and copper roads, barriers and arrows, yet it is full of bright-green accents, and contains a white cube of calm and a pink acrylic triangle that can only symbolize utter joy in the midst of the urban jumble. It's a tempest that would fit quite literally into a teapot, even into a teacup—yet in this case it is a worthwhile endeavor to say so much with so little.

Brooches are pins, or badges. One wears a badge to say, "I support this idea, I espouse this philosophy." These badges symbolize some of humanity's great themes: courage, creativity, purity, integrity, passion, and rigor. The men and women who inspire Vivienne Jones are solitary adventurers, visionaries who dared to go against the tide of commonly held opinions.

The most evocative works are two brooches dedicated to the force of nature, creativity, and self-destruction that was Dylan Thomas; they are magnetic in their beauty, simplicity, and poetry. Their titles come from his poems. *The force through the green fuse* depicts a whorl of green energy spiraling into a vessel, where it is harnessed and transformed, alchemy in sterling silver and leaf-green ceramitation. *The force that through the red fuse* is an homage in bright-red ceramitation signaling fury and passion, spinning down a silver funnel, to emerge as a fertile white knob, a pod, new life, calm and contained in the form of a tagua nut.

With these two pieces Vivienne Jones is herself at the edge of something visionary and adventurous. She has opened a door into another dimension and seems to be spiraling in completely new and unexplored directions.

Shelley Pomerance is an arts writer living in Montréal.

clockwise from top left
The force that through the red fuse, 2004
sterling silver, tagua nut, ceramitation
2 x 1 1/8 x 1 1/4"
Photo: Anthony McLean

Sign of the Times I, 2004
sterling silver, copper, acrylic, ceramitation
2 x 3 1/2 x 3/4"
Photo: Anthony McLean

Homage to Gaudi, 2004
sterling silver, 14k and 18k gold, pearls
3 1/4 x 1 x 7/8"
Photo: Anthony McLean

"30TH ANNIVERSARY EXHIBITION"

AARON FABER GALLERY, NEW YORK CITY
OCTOBER 20-DECEMBER 31, 2004

by ANDREA DINOTO

In 1977, when Edward and Patricia Faber opened a jewelry store diagonally across the street from the Museum of Modern Art, they did so with the conviction—borne out by the success and longevity of their enterprise—that foot traffic on their stretch of sidewalk was guaranteed to be headed to or from that iconic temple of design; and design is what the Fabers were about. Both held degrees in art history and shared an interest in crafts. In 1974, they started selling silver jewelry by American studio artists—such as the then unknown David Yurman and Michael Bondanza—in the unlikely venue of 47th Street, where they leased a small booth amongst the diamond merchants and jewelry dealers who judged value by weight. Because, as Patricia says, "collectors had trouble finding us in that environment," the Fabers moved to 53rd Street. Bounded by Cartier a block to the south and Tiffany's a few blocks north, the Faber gallery—which also came to include vintage watches, estate jewelry, and engagement and wedding rings—proved uniquely capable of holding its own in the glittery uptown realm. (In the same year, in up-and-coming SoHo, Robert Lee Morris opened Artwear, a gallery dedicated to cutting-edge jewelry design in all media; and in 1973 Julie Artisan's Gallery, which focused on artisan textiles but carried some jewelry, opened on Madison Avenue in the sixties.)

From the start, says Patricia, customers of the Faber gallery have largely been New York collectors discovering American craft jewelry for the first time. Through small, focused shows over the years, the Fabers have exposed a sophisticated public to designers rarely seen outside of studios and craft fairs. Jewelry by the late, great enamelist Earl Pardon was first showcased by the Fabers in the 1970s, and pieces of Pardon's work, retrieved from collectors for this show, were exhibited with those of his son, Tod Pardon, whose totemic enameled brooches are among the most original and important works in the genre.

The Fabers conceived the idea for a 30th anniversary show two years ago when, says Patricia, they felt they wanted to "reach out to artists important from the beginning." Thirty artists were invited to create new works that illustrated "where they are now creatively." (In fact, the Fabers discovered that few artists had retained archival work, and only about 15 percent of the show is of old pieces.) The resulting exhibition reflects the Faber's original commitment to highly wearable pieces in a wide range of styles and techniques—from Angela Conty's naturalistic floral jewels in gold and pearls to the high-concept geometric stone faceting of Bernd and Tom Munsteiner. The work was optimally displayed in free-standing vitrines and along the right-hand wall of the gallery, which, incidentally, was beautifully redesigned in 1999 by David Mann & Company. (With its glass-wall façade, white, minimalist décor, and diffused lighting, the effect is intentionally more "SoHo design" than "Fifth Avenue boutique.")

Each artist was represented by several pieces grouped and identified accordingly. Moving from one very different designer to another, a visitor could nevertheless sense an underlying curatorial point of view, which is the Faber's interest in the full range of metal-working techniques. Michael Zobel's commemorative "30" collar of sterling silver and platinum set with 30 uncut diamonds and faceted melée diamonds was one of the show's most successful and dramatic pieces—its armorial form meshing perfectly with a modernist vision. A lush multistrand choker of white and grey freshwater pearls with a gorgeous clasp of palladium, 22k gold, opal, and green and white diamonds, by Carrie Adell (who died in 2002) and her daughter Jo Adell, proved that high fashion and one-off artisanship are far from mutually exclusive. Margaret Barnaby's volumetric repoussé work was in evidence in an intriguing necklace in which nuggets of Mexican opal nestled in sculpted 18k gold ornaments. Understated brooches by the noted German goldsmith Wilhelm Buchert—often referred to as "The Master"—displayed subtly modulated gold surfaces that evoked a painterly finish. And the French couple Françoise and Claude Chavent were represented by geometrical trompe l'oeil jewelry, of which their "Cube" series is the most dramatic, particularly a pair of platinum earrings whose dimensionality is suggested by illusory shading of metal surfaces.

With such quality and variety as their stock in trade, it is no wonder that the Fabers have maintained their place as one of New York's foremost galleries for artisan jewelry. Today, with the famously redesigned MoMA reopened across the street to expanded global interest, the Fabers are sure to find new converts among the art-bound pilgrims.

Andrea DiNoto is a New York-based writer specializing in decorative arts and design.

clockwise from top left

Carrie and Jo Adell
Blaze of Glory Choker, 2001
palladium, boulder opal, white and green diamonds, Chinese pearls
diameter 6 1/2"

Margaret Barnaby
Necklace, 2004
18k gold, fire opals, pearls
pendant 2 x 2"

Michael Zobel
Necklace, 2004
platinum, silver, 22k gold, diamonds
diameter 7"

Wilhelm Buchert
Brooch, 2004
20k gold, fire opal, diamond
2 x 2 x 1/8"

"SYDNEY SCHERR"

GLANCE GALLERY, RALEIGH, NORTH CAROLINA
OCTOBER 15–NOVEMBER 17, 2004

by LUCINDA BROGDEN

Life changes have a way of subtly influencing the development of an artist's work, sparking an evolution in imagery, visual vocabulary, and use of materials. The wood and metal sculptures in the two person exhibition at Glance Gallery represent such a point of departure for Sydney Scherr, who literally carves out new territory for her work with a series of highly symbolic wood and metal objects that challenge expectations of scale and media, while at the same time blurring the boundaries between sculpture, jewelry, and fine enameling,

The exhibition features ritual rattles, personal talismans, and large sculptures that draw inspiration from both the ceremonial art of indigenous peoples and the natural world, yet are firmly rooted in the artist's personal vision. While reminiscent of Southwestern landscapes, Native American rattles, and the organic line of Maori carvings, the images are translated by Scherr into a new language of line, form and color. This language speaks of personal passages, transitions, and interior dreams, while also paying homage, through spiritual overtones, to more universal cycles of life.

Themes of contrast and connection dominate this exhibition, as finely crafted and often lavishly decorated rattles are juxtaposed beside the elegantly simple and more restrained sculpture. Scherr's background in fine jewelry is most evident in the rattles, which incorporate colorful cloisonné shapes. These personal ritual items are framed and decorated with precious metals, adorned with bezel-set stones, and supported by handles of exotic wood that have been elaborately carved and polished into thin tapers and undulating organic lines. Each rattle incorporates an element of sound if moved or shaken. They range in size from the intimate *Sedona Target Rattle,* which fits within the palm of a hand, to the massive *Growth Rhythms Talisman Rattle,* a larger-than-life piece that measures over seven feet in length.

Scherr strives to unite opposing forces in nature in this work, achieving her greatest success with the more recent *Feather Talisman Rattle* and the paired *Sun and Moon Talisman Rattles*. With *Feather Talisman Rattle,* Scherr delicately plays upon the feather motif common to Southwestern style jewelry, transforming it into a gently tapered body of brilliantly colored enamel supported by a thin, Pink Ivory wood handle and textured silver discs. The abstracted feather becomes the palette upon which she layers transparent color into a landscape of earth, sun and sky, reminiscent of her earlier narrative jewelry. On the reverse side, delicately pierced copper is subtly transformed into images of a bird soaring above vegetation. The spine of the feather joins the contrasting forces of earth and sky, above and below.

In *Sun* and *Moon Talisman Rattles,* Scherr employs circular discs surrounded by a corona of silver rays to symbolically represent the duality of sun and moon, light and dark. Concentric circles of dark blue, black, and silver cloisonné wire dot the transparent blue center of *Moon Rattle,* suggesting the crags and craters of the lunar surface. Dark blue-black enamel rings the outside of the moon, deepening the image and connecting the moon to the mystery of the night sky. In contrast, *Sun Rattle* utilizes opaque enamels in concentric bands of adjacent colors to portray the directness of solar energy. This is not the passionate intensity of a noon sun, but rather the delicate subtlety of the dawn, resplendent in a palette of lavenders, pinks, blues, and whites.

It is in her more recent sculptural works that Scherr takes the biggest risks and achieves her greatest success in uniting contrasting visual elements. More minimalist than the rattles, the sculpture is dominated by symbolic form and organic line. Precious and non-precious materials co-exist in a natural balance. Wood moves to the forefront in these pieces, playing host to enamel and metal details, which now convey content and message, rather than decorating or seducing with their beauty. *Threads* is the most imposing example of this. A single, elongated spiral carved from sappelle hardwood, *Threads* is suspended from the ceiling so that it sways with a gentle motion reminiscent of the unfolding of new plant growth and symbolizing new life. The title refers to the four small panels of pierced silver that encircle the wood just below the loop of the spiral. Upon close examination, the panels reveal threads of text and images that hint at the four seasons. Each one harbors a question pertinent to Scherr at different points in her life, while also evoking the challenges faced by all humans as they make their journey from childhood, through adolescence and adulthood, and into old age and death.

Lucinda Brogden is a metalsmith and planning consultant residing in Winston-Salem, North Carolina.

left to right

Feather Talisman Rattle, 2003
sterling and fine silver, 24k gold, copper, cloisonné enamel, Pink Ivory wood, moonstone, hematite bead rattles
18 x 2 1/2 x 2"
Photo: Seth Tice-Lewis

Moon Talisman Rattle, 2004
sterling silver and fine silver, copper, cloisonné enamel, ebony, moonstone, hematite
30 x 8 1/2 x 3"
Photo: Seth Tice-Lewis

Threads, 2004
sterling silver, sapelle hardwood, hematite
85 x 22 x 4"
Photo: Seth Tice-Lewis

"STEPHEN BONDI AND FRIENDS: CONTEMPORARY BLACKSMITHS"

BRAUNSTEIN QUAY GALLERY,
SAN FRANCISCO
DECEMBER 22, 2004-JANUARY 15, 2005

by JENNIFER CROSS GANS

It's always exciting to see an art or craft reinvent itself. Of all the metal arts, blacksmithing has always been the most inventive thanks to its integral links with evolving technologies in transportation, industry, warfare, and the domestic arts. Changing technology and taste have periodically threatened boom or bust, with blacksmiths always at risk of following the horse-drawn shay into picturesque obsolescence.

Fortunately, in 1973 a small group of blacksmiths, determined to rebuild blacksmithing as an art form as well as a craft, formed the Artist Blacksmith Association of North America (ABANA). One of its early members was Stephen Bondi, who, with his brother Michael, became a successful and distinguished practitioner of a reinvented medium.

Stephen Bondi was a U.S.-trained sculptor and metalsmith who received additional training in Italy as a jeweler and blacksmith. In the mid-1970s he worked with Simon Benetton, who ran a large and well-known architectural metalshop, creating contemporary figurative pieces that were new to Americans at the time. These were forged from large blocks of steel, not linear bars, using pneumatic hammers packing 1,000 to 12,000 pounds.

The Bondi brothers acquired the powerful new equipment at auction, learned how to use it, and installed gas-fired forges, which heated faster than coal and didn't give off dust. The combination enabled Bondi and friends to make bigger work, frequently from components that could be welded together. Forging the metal almost like butter, they could manipulate its plasticity to make organic or abstract forms, sometimes retaining the created folds, wrinkles, and hammer marks. The process allowed a new and welcome spontaneity that Bondi called "orchestrated happenstance." Russell Jacqua wrote that his presentation at the 1976 conference produced work "that few American smiths had ever dreamed of."

The Braunstein Quay exhibition was not intended to be a complete overview of contemporary blacksmithing, but a tribute to Bondi (who died last year) from friends and colleagues who benefited from his inspiration and valued his legacy. It included such well-known artists as Michael Bondi, E. A. Chase, Toby Hickman, Russell Jaqua, Tom Joyce, Dennis Luedeman, and Bill Roan.

Any exhibition of blacksmithing or sculpture must acknowledge both the limitations of size and the reality that many distinguished works are immovable. However, there was a sufficient variety of work in this exhibit to provide an excellent snapshot of trends during the last three decades.

The highlight of the show was nine pieces by Stephen Bondi, including fused iron and glass lamps, maquettes, and a fluid, sculptural coat rack, *Fusion L2-S1*, that in forged steel and brass with a slate base, resembles an iron man's spinal column and foreshadowed the artist's spinal fusion in 1987. Michael Bondi contributed five sculptures, including a massive aluminum floor piece, 40 inches high and 64 inches wide, created with a pneumatic hammer, and two maquettes—a freeform gate, and a mixed media cross created for a Bay Area church.

Sculptural styles were varied. William Roan offered a humorous, kinetic blow-up of a nineteenth-century money box entitled *Ride Sandy, a.k.a. Suburban Cowboy*, plus *Tiger in Wind Grill* in steel and colored oxide, and a *Golden Lion* in forged steel and gold leaf. Toby Hickman showed three plumb bobs, and three more traditional "Wave" wall pieces, while E. A. Chase displayed three fluid sculptures, including the elegant abstract *Woman Washing Her Hair*. Tom Joyce offered three small wall pieces in forged iron, while Dennis Luedeman exhibited three architectural sculptures in painted or rusted steel. Russell Jacqua showed two long, spare "Spirit Sticks," the taller a 54-inch spire topped with metal plates like a feather duster.

The show was a welcome introduction to the latest turning point in blacksmithing evolution, and an education for everyone stuck in the groove of wrought iron grills, fire-tongs, and Colonial-style demonstrations of horseshoeing. It was also a fitting tribute to a master blacksmith, innovator, and mentor, who will be greatly missed.

Jennifer Cross Gans is a writer and studio jeweler in San Francisco.

clockwise from top left
Dennis Ludeman
Stack #2 (detail), 2004
rusted steel
68 x 24 x 24"

Michael Bondi
Cross, 2003
mixed media maquette
44 x 30 x 1"

E. A. Chase
Woman Washing Her Hair, 1990-2003
iron
31 x 14 x 13"

Stephen Bondi
Fusion L2-S1 (coat rack), 1986
forged steel, bronze details
77 x 2 x 7"

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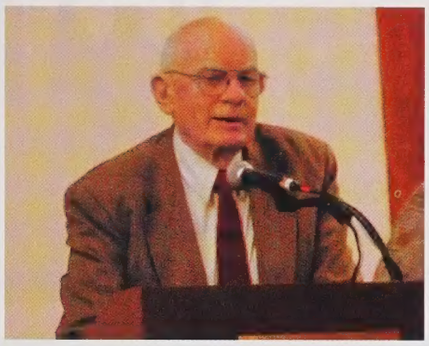
by Dana Singer

Cleveland Conference a Huge Success

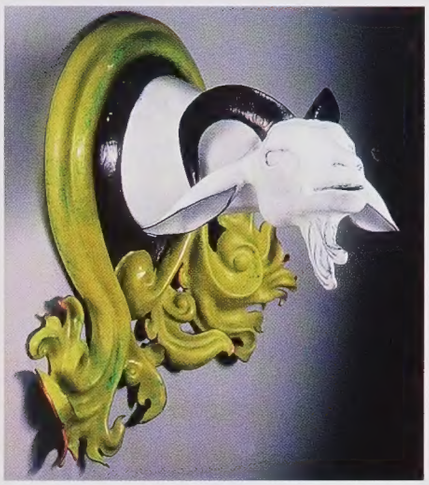
Seven hundred people attended SNAG's 37th annual conference, "Intersection," in Cleveland, co-hosted by the Cleveland Institute of Art and Kent State University, and chaired by Matthew Hollern and Kathleen Browne, respectively. The conference was generously sponsored by 3M, Inc., for the fourth consecutive year. It was also underwritten by a grant from the National Endowment for the Arts, significant funding from Rio Grande, and a host of other event sponsors. Conference attendees enjoyed 12 concurrent exhibitions and a final night party at the Rock and Roll Hall of Fame and Museum that included the fourth Exhibition in Motion fashion show, curated by Kathleen Browne and Sherri Simms. Join us at the next SNAG conference, "Mind & Matter: From Thought to Object," in Chicago, May 24-27, 2006.



John Paul Miller is SNAG Honorary Member Award Recipient

John Paul Miller received SNAG's prestigious Honorary Member Award for a lifetime of achievement in the jewelry and metals field. Miller, an enduring influence for more than six decades, is recognized throughout the world as one of the leading American goldsmiths. He is best known for reviving the ancient Etruscan technique of granulation and for his enamel work, having studied as a teenager under Kenneth Bates. Miller taught for more than 40 years at the Cleveland Institute of Art, inspiring generations of art students, jewelers and metalsmiths. His work has been exhibited extensively throughout the United States and abroad, and is found in many museum permanent collections including the Smithsonian Institution's Renwick Gallery, the Boston Museum of Fine Arts, and the Cleveland Museum of Art.

In a ceremony featuring a slide presentation of his life and work, Miller received the award made by Cynthia Eid: an elegant sterling silver vessel on a black marble base.



SNAG Awards 2005 Educational Endowment Scholarships

The Educational Endowment Scholarships are SNAG's highest awards offered to students, both graduate and undergraduate. This year jurors Lucinda Brogden, Rachelle Thiewes, and Donald Friedlich awarded three $1,000 scholarships to graduate students Miel Paredes, University of Wisconsin, Madison; and Tzu-Ju Chen, Cranbrook Academy of Art; and undergraduate student Nichole Bowes, University of Kansas. Honorable Mentions were also awarded to graduate students Eliana Arenas, New Mexico State University; and Nisa Blackmon, University of Illinois, Urbana-Champaign; and to undergraduate students Rachelle Lim, San Diego State University; and Ayuko Izumi, California State University, Long Beach.

SNAG Welcomes New Members to Board of Directors

One new member was elected to the SNAG Board of Directors at our conference in Cleveland: Tina Rath (maker and educator at Maine College of Art and the Rhode Island School of Design). In addition, Peggy Eng (studio jeweler), who has been on the board for the last four years, extended her term to serve a two-year appointment. SNAG sincerely thanks Peggy and outgoing board member Keith Lewis for all their hard work.

Dana Singer is the executive director of SNAG.

top to bottom

The Connections Room at SNAG's 37th annual conference

John Paul Miller accepting SNAG's Honorary Member Award presented at the Cleveland conference

Miel Paredes
Stubborn, 2004
copper, enamel, brass
13 x 12 x 12"

Tzu-Ju Chen
Winter 98, 2004
laminated photographs, silver, garnets
Pendant 5 3/4 x 5 1/2"

Nichole Bowes
Links, 2004
sterling silver, silver-plated
19 x 14 1/2 x 3/4"

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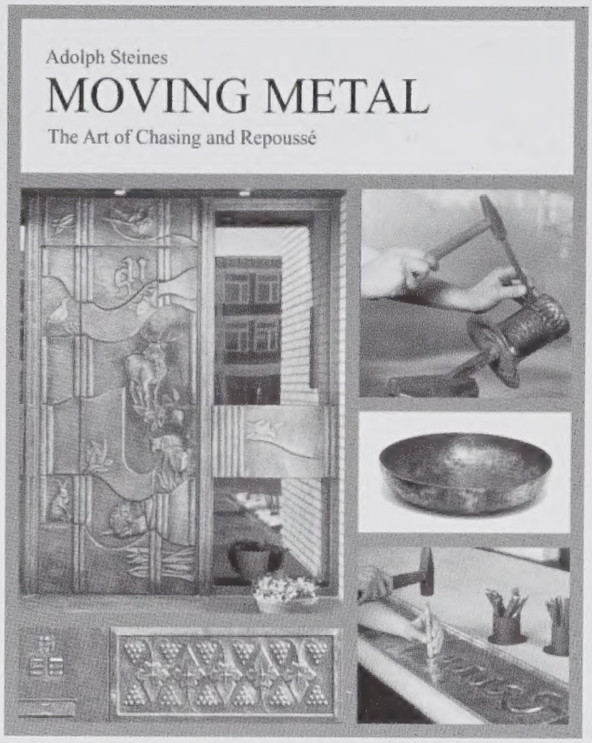

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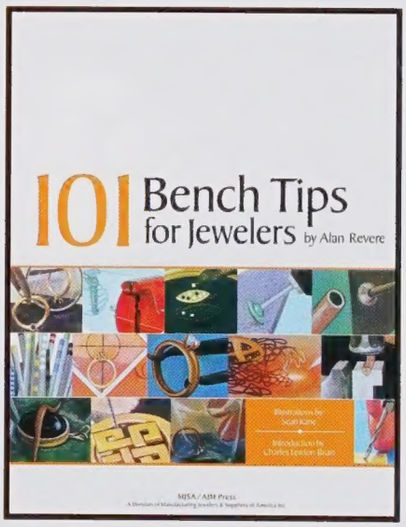

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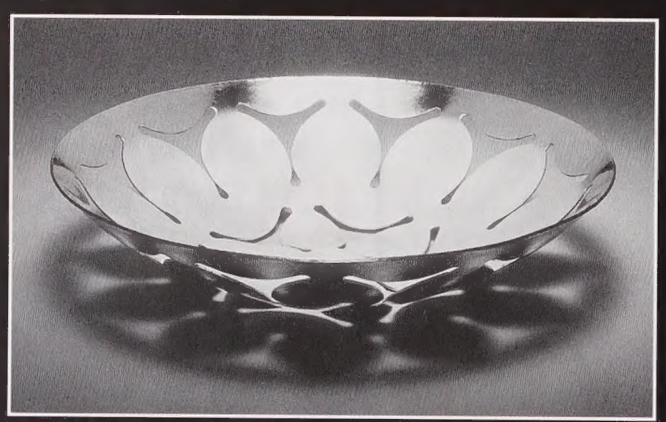

Basket, Sterling Silver, Pierced, Raised, c 2004
Photo: M. Lee Fatherree

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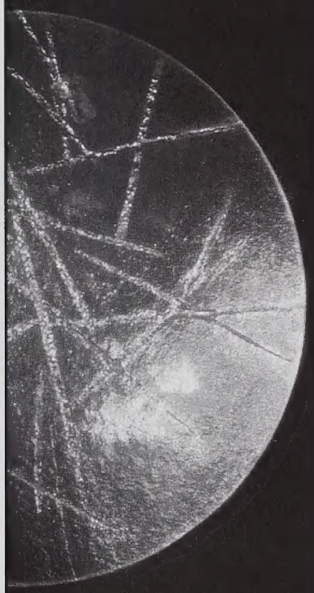

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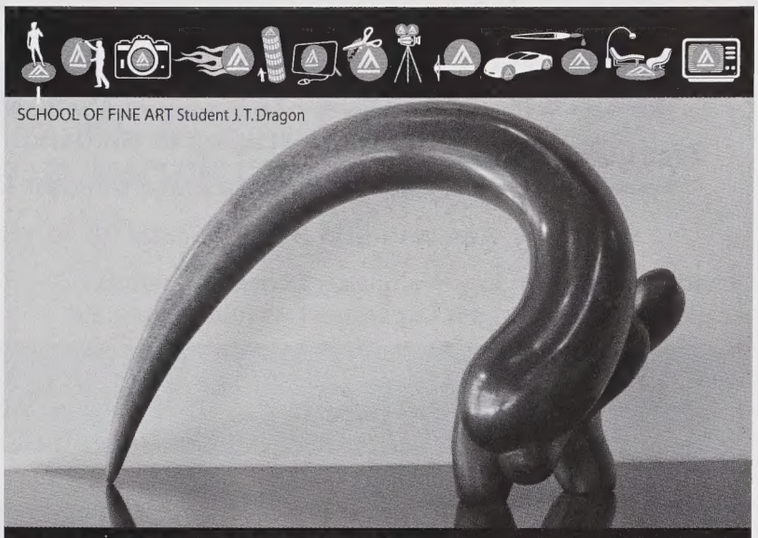

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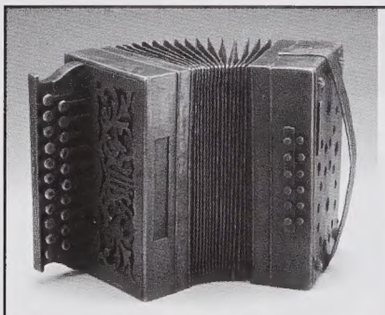

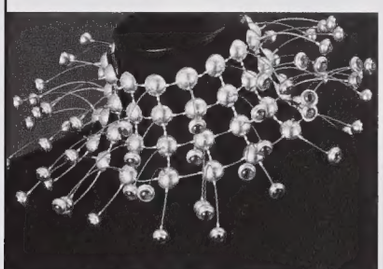

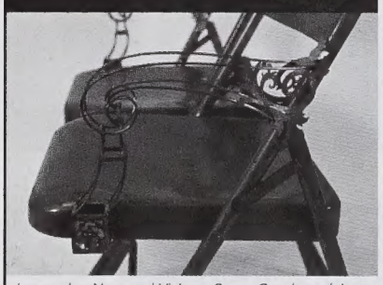

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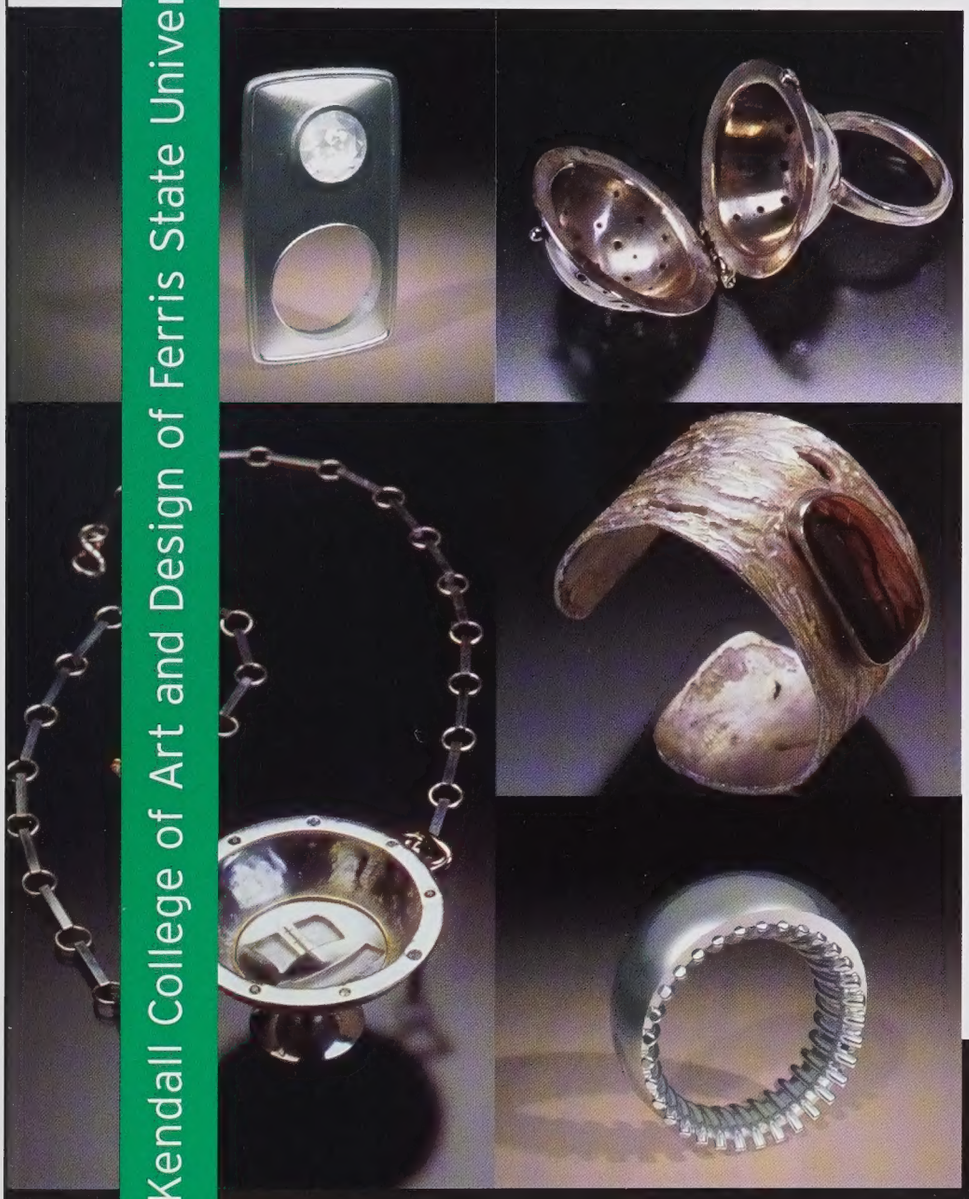

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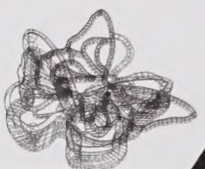

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Myra Mimlitsch-Gray
Cup with Oval, 1998
sterling silver
5 x 4 x 3"
Photo: Robert Storm

Biba Schutz
Ceremonial Pendant, 1998
copper, sterling, fine silver
4 3/4 x 1 1/4 x 1 1/2"
Photo: Ron Boszko

(Summer 2003 *Metalsmith*)
cover: Manfred Bischoff
Brothers (brooch), 2001
Courtesy Joseph Kosuth and
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Helen Shirk
Sustaining Sprit XXVII, 2000
copper, patina, colored pencils
6 x 23 x 23"

Whitney Boin
Post Engagement Ring, 1996
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platinum, 18k
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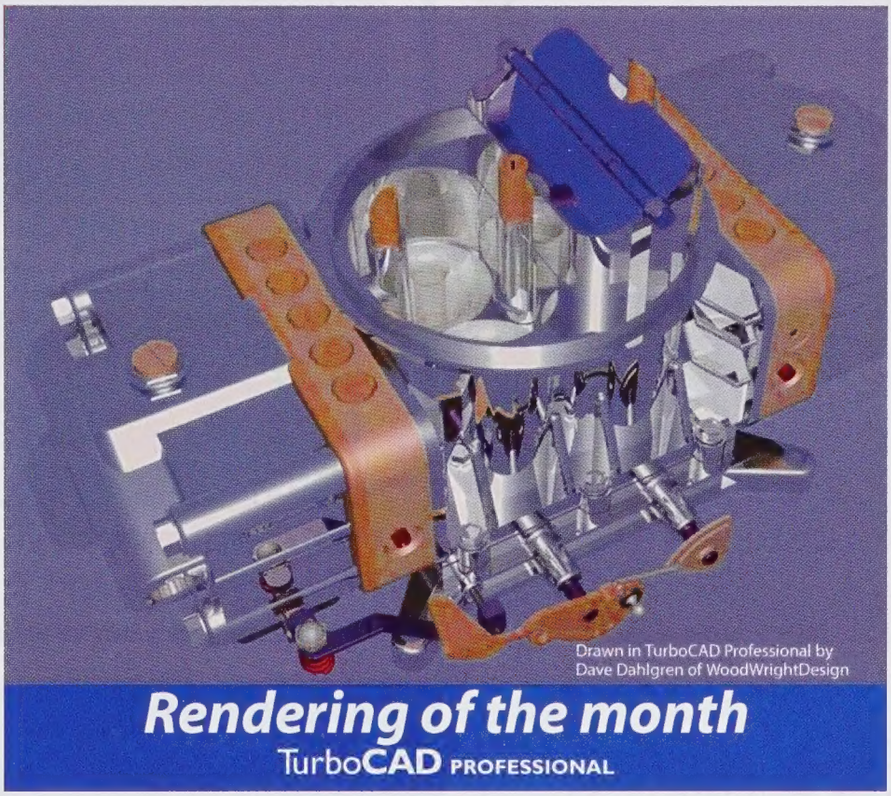

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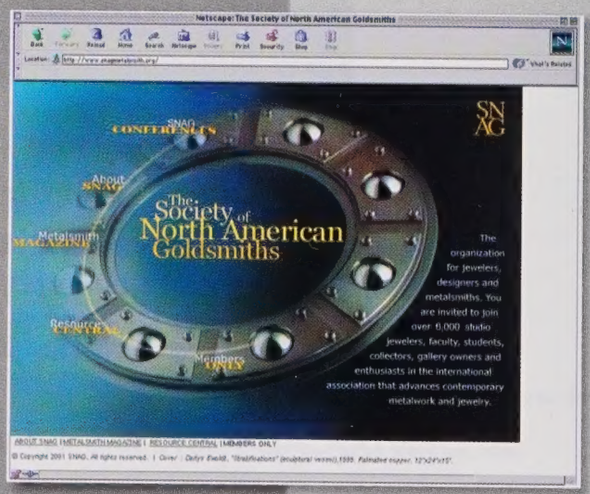
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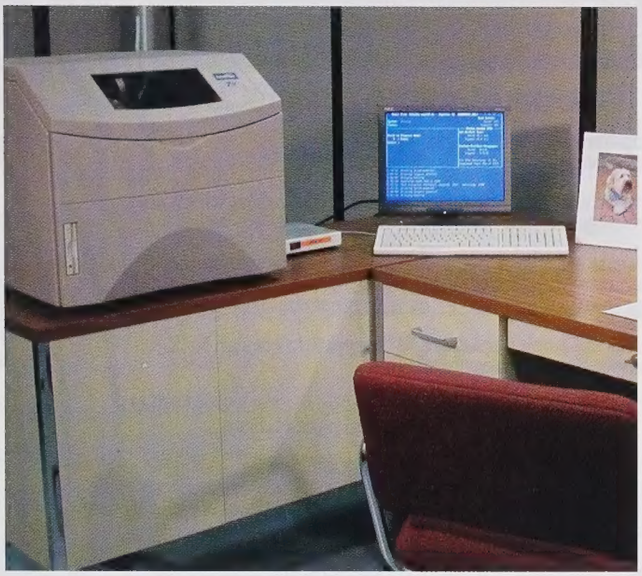

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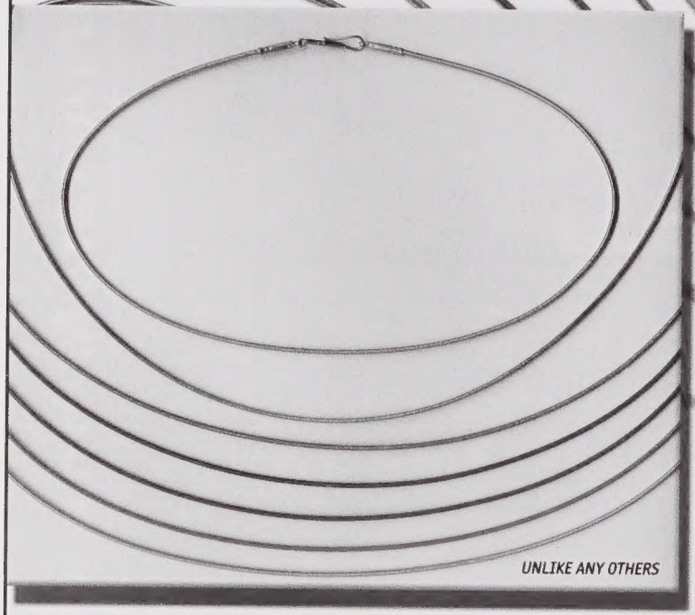

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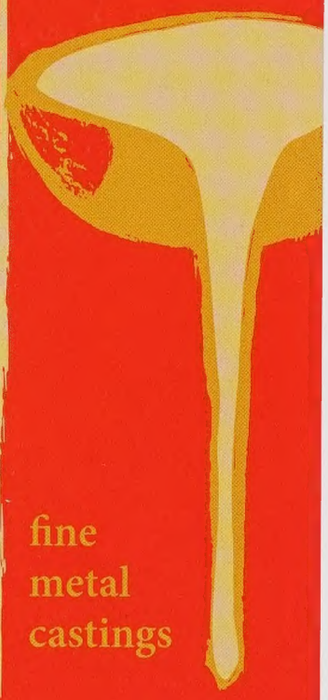

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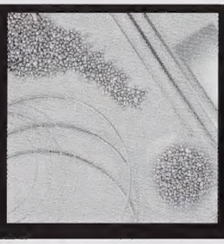

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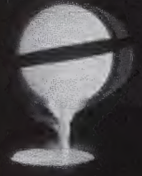

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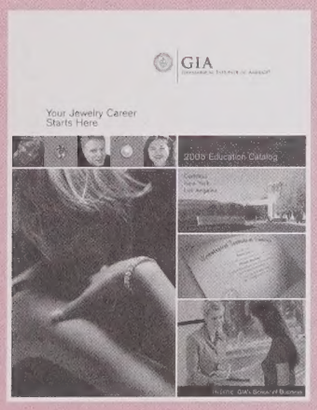

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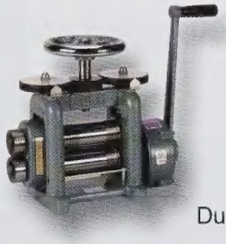

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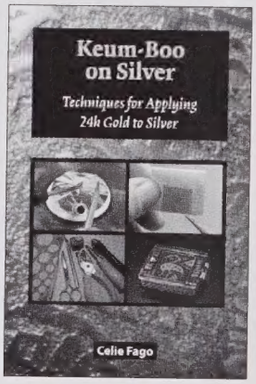

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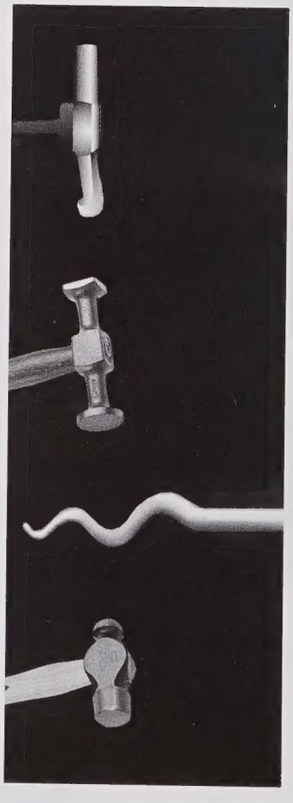

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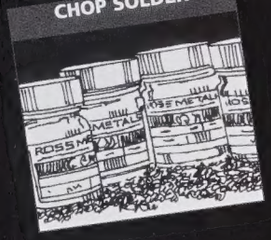

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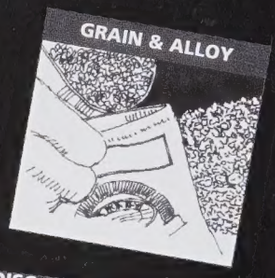

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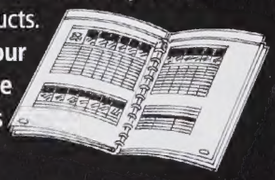

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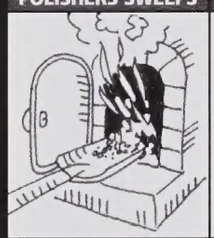

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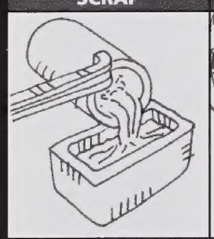

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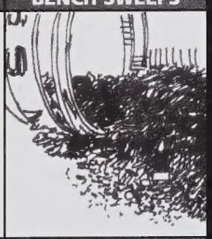

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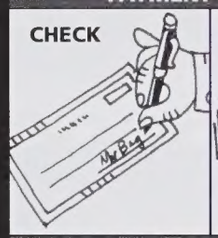

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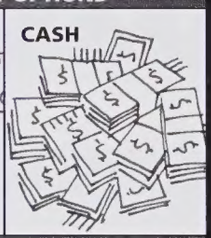

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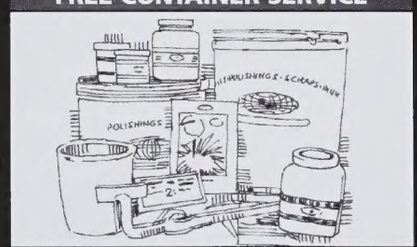

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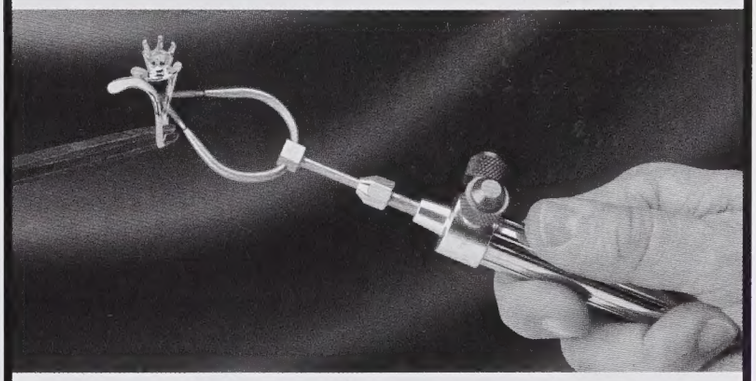

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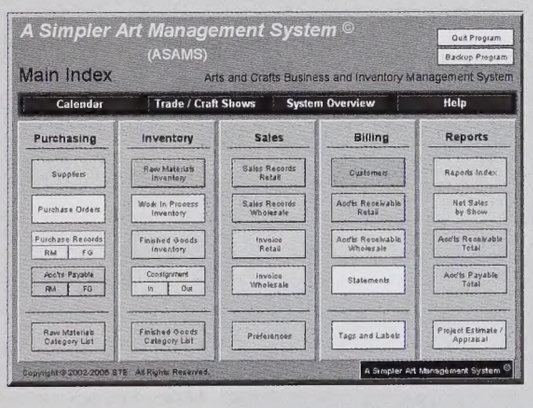

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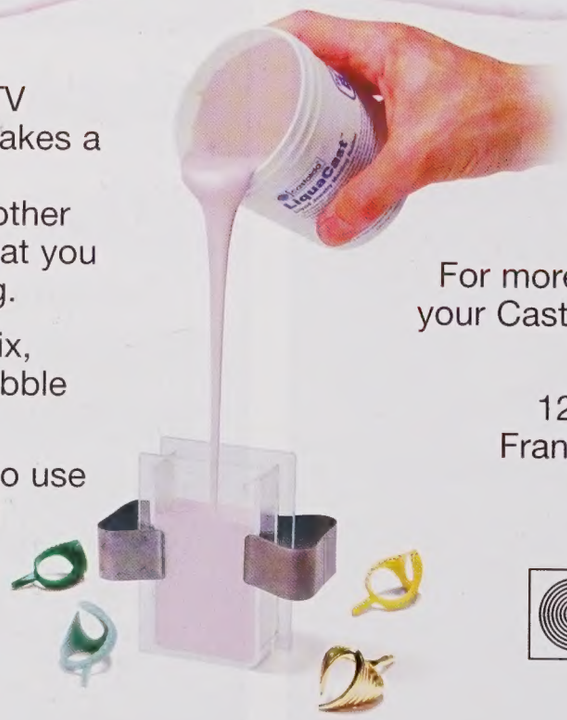

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Several squabbling geese

and the rolling Pawtuxet River harmonized with the hammering coming from the belly of an old textile mill.

Flamenco's contrasting tempo accompanied Joost as he worked a piece of silver, surrounded by aged brick walls, hundreds of forming stakes and a canopy of light. His traditional training in the Netherlands drove him toward perfection, hammering every molecule to exhaustion.

But the metal was stubborn. So he listened. He shaped but didn't force, strengthening his intimacy with the piece. Too much struggle, it just wasn't meant to be.

Somewhere just a bit before half-way, he stopped.

He picked up the piece and turned it around and around. He set it on a stool and walked around it, twisting the hammer in his hand. It was still a bit of a mess, but the metal was responding—they were in tune. He could see its personality. He knew what it would become.

Exhilarated,
he started to hammer.

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